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MOVING PICTURE World

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Index p. 1117
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EDITED BY J. P. CHALMERS

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The Biggest Day in Rivoli History by $587——

And more turned away than ever before!

That was on Sunday, January 23, when "Forbidden Fruit" opened at the Rivoli, New York. The theatre that housed "The Miracle Man", "Humoresque", "Why Change Your Wife?", "Dr. Jekyll and Mr. Hyde" and "Male and Female" was too small for the crowds who wanted to see Cecil B. DeMille's masterpiece.

The New York World said:

"As a gorgeous and lavishly prepared film, it cannot be equalled by anything seen here in the past. Moreover, it is a most absorbing story.

"Even the harem scenes in 'Kismet' fade into insignificance when compared with the Cinderella scene.

"Hugo Riesenfeld said that when he can find good enough pictures he hopes to transform the Rivoli into a long run house. Here, it would seem, is his opportunity. The mind and hand of a genius combined in making it.

JESSE L. LASKY Presents

Cecil B. DeMille's

Production

"Forbidden Fruit"

By Jeanie Macpherson

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General.
NEW YORK

Last Year—

THE big pictures of last year—those pictures that neither you nor your patrons can ever forget—established a standard by which all future pictures must be judged.

Look, therefore, at the list of productions for release during the next six months—and compare them with last year's big ones. You'll find that they were little more than appetizers for the feast that is to come.

William DeMille's "MIDSUMMER MADNESS" and "THE PRINCE CHAP" broke records for you. In the next six months there will be two William DeMille's productions. There is first, Sir James M. Barrie's famous play, "WHAT EVERY WOMAN KNOWS." With the exception of "Peter Pan" this was Maude Adams' biggest stage success, and Barrie's most successful play. Conrad Nagel and Lois Wilson are in the screen production.

Then there is Mr. DeMille's "THE LOST ROMANCE." This was written by Edward Knoblock, author of "Kismet," specially for the screen, and the author worked with the director throughout.

George Melford's production, "BEHOLD MY WIFE," was acclaimed by many exhibitors the best picture ever made. Mr. Melford will excel that one in "THE FAITH HEALER," by William Vaughn Moody; in "THE MONEY MASTER," by Sir Gilbert Parker, author of "Behold My Wife," and in "A STAMPEDED MADONNA," starring Dorothy Dalton, with Jack Holt in support.

John S. Robertson, the man who made "DR. JEKYLL AND MR. HYDE," has produced Sir James M. Barrie's "SENTIMENTAL TOMMY," with a cast headed by Gareth Hughes, Mabel Taliaferro, May McAvoy and George Fawcett.

William S. Hart's production, "O'MALLEY OF THE MOUNTED," stands up so well alongside "THE TESTING BLOCK" that it would be hard to pick between them. Each a big heart story, filled with thrills.

You will never forget Mae Murray in "ON WITH THE DANCE." In "THE GILDED LILY," a Robert Z. Leonard production, she plays a similar role, and the picture is even more beautiful and elaborate.

"THE CITY OF SILENT MEN" will be Thomas Meighan's biggest picture, with even more heart appeal and punch than "THE PRINCE CHAP." Many scenes were filmed in Sing Sing Prison. It is a real special of an unusual kind.

Wallace Reid in "THE LOVE SPECIAL" is another record-breaker. It's got the thrills of "WHAT'S YOUR HURRY?" and the comedy of "ALWAYS AUDACIOUS" melted into one thrilling romance.

William A. Brady's production, "LIFE," by Thompson Buchanan, was acclaimed the biggest dramatic spectacle ever staged when it ran for a year in New York. So you can imagine how big it will be on the screen, when all the thrills will be *real.*

Elsie Ferguson in "SACRED AND PROFANE LOVE," in which she scored on the stage last year, marks the highest point in that star's career. Arnold Bennett's play makes a marvelous emotional drama. William D. Taylor, who made "HUCKLEBERRY FINN," produced it.

Another Taylor production is "THE WITCHING HOUR," the great play by Augustus Thomas. Elliott Dexter is in the cast, and the play is even more timely than when it ran on the stage.

Gloria Swanson, whose beauty and charm in "MALE AND FEMALE," "WHY CHANGE YOUR WIFE?" and "SOMETHING TO THINK ABOUT," placed her in the front rank, appears in her first starring vehicle, "THE GREAT MOMENT," which was written especially for her by Elinor Glyn, author of "Three Weeks." The author worked throughout on the making of the picture.

On the opposite page is the complete list. Look it over yourself and you'll see what fine things are ready for you.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

And This!

MARCH

Cosmopolitan production, "STRAIGHT IS THE WAY," with Matt Moore.

Hugh Ford-British production, "THE CALL OF YOUTH," by Henry Arthur Jones.

Thomas Meighan in "THE EASY ROAD," with Lila Lee.

William S. Hart in "O'MALLEY OF THE MOUNTED," Hart production.

Thomas H. Ince special, "BEAU REVEL," by Louis Joseph Vance, with Florence Vider.

Robert Z. Leonard's production, "THE GILDED LILY," with Mae Murray.

Dorothy Dalton in "THE TEASER."

MAY

Thomas Meighan in "THE CITY OF SILENT MEN."

Cosmopolitan production, "PROXIES."

Dorothy Gish in "OH JO!"

Sidney Chaplin in "KING, QUEEN, JOKER," Chaplin production.

Lois Weber's production, "MARRIED STRANGERS."

Elsie Ferguson in "SACRED AND PROFANE LOVE," by Arnold Bennett, William D. Taylor production.

William DeMille's production of Sir James M. Barrie's "WHAT EVERY WOMAN KNOWS."

JULY

Lois Weber's production, "WHAT DO MEN WANT?"

Cosmopolitan production, "REDEMPTION COVE."

Wallace Reid in "WATCH MY SMOKE."

British production, "THE MYSTERY ROAD," with David Powell.

William A. Brady's production, "LIFE," by Thompson Buchanan.

Gloria Swanson in "THE GREAT MOMENT," by Elinor Glyn.

Dorothy Dalton in "THE CURSE," by E. Phillips Oppenheim.

William DeMille's production, "THE LOST ROMANCE," by Edward Knoblock.

APRIL

George Melford's production, "THE FAITH HEALER," by William Vaughn Moody.

Roscoe "Fatty" Arbuckle in "THE DOLLAR-A-YEAR MAN."

Cosmopolitan production, "BURIED TREASURE," with Marion Davies.

William D. Taylor's production, "THE WITCHING HOUR," by Augustus Thomas, with Elliott Dexter.

Wallace Reid in "THE LOVE SPECIAL," with Agnes Ayres.

Hugh Ford's British production, "THE GREAT DAY," with Arthur Bourchier.

Sir James M. Barrie's "SENTIMENTAL TOMMY," a John S. Robertson production, with Gareth Hughes, Mabel Taliaferro and May McAvoy.

Douglas MacLean in "THE HOME STRETCH," Ince production.

JUNE

Roscoe "Fatty" Arbuckle in "THE TRAVELING SALESMAN."

Cosmopolitan production, "THE WILD GOOSE," by Gouverneur Morris.

Thomas Meighan in "WHITE AND UNMARRIED," with Lila Lee.

Donald Crisp's British production, "APPEARANCES," by Edward Knoblock.

Douglas MacLean in "ONE A MINUTE," Ince production.

Thomas H. Ince special, "THE BRONZE BELL," by Louis Joseph Vance.

Ethel Clayton in "SHAM."

George Melford's "THE MONEY MASTER," by Sir Gilbert Parker.

AUGUST

Cosmopolitan production, "GET-RICH-QUICK WALLINGFORD."

British production, "THE PRINCESS OF NEW YORK," by Cosmo Hamilton.

Douglas MacLean in "BELL BOY 13," Ince production.

Thomas Meighan in "TALL TIMBERS."

Ethel Clayton in "THE ALMIGHTY DOLLAR."

Roscoe "Fatty" Arbuckle in "CRAZY TO MARRY."

Dorothy Dalton in "A STAMPEDED MADONNA," George Melford production, with Jack Holt.

Paramount Pictures

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ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

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Poli's, Waterbury
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Blue Mouse, Minneapolis
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Albert Payson Terhune

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including
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FRANCELIA BILLINGTON

Directed by Thomas N. Heffron

Betty Blythe

Mahlon Hamilton

Francelia Billington

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in

"THE LOVE LIGHT"

Written and Directed by Frances Marion. Photographed by Charles Rosher and Henry Cronjager

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"Hold Your Horses!"

What They Think of Tom Moore's Best Comedy

"Pardon us while we pause to interpolate the information that 'Hold Your Horses' is 'some' picture. It's so utterly different—so very much and very excellently Tom Moore's."

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"'Hold Your Horses' is riotously funny as shown on the screen. In the footage there are scores of lively incidents, some hilariously funny subtitles and plenty of action."

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Tom Moore

"Tom Moore is immensely funny, first as a swagger Irish 'White Wing,' later as the ward politician and lastly as the city boss who marries the wealthy woman whose buggy once ran him down when he was on duty."

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FAST COMPANY	Farnum	Bluebird	4/ 1/18
BRINGING HOME FATHER	Farnum	Bluebird	6/ 4/17
ANYTHING ONCE	Farnum	Bluebird	10/ 8/17
THE ROUGH LOVER	Farnum	Bluebird	2/25/28
THE HONOR OF MARY BLAKE	Mesereau	Bluebird	12/18/18
BROKEN FETTERS	Mesereau	Bluebird	7/ 3/16
THE NARROW PATH	Mesereau	Red Feather	9/ 1/16
THE DOUBLE STANDARD	Roy Stewart	Butterfly	7/23/17
JOHN ERMINE OF YELLOWSTONE	Ford	Butterfly	11/ 5/17
COLLEGE ORPHAN	DeHaven	Broadway U Feature	9/11/18
TIMOTHY DOBBS, THAT'S ME	DeHaven	10 2-reel comedies	1/11/16
THE FLOWER OF DOOM	Gypsy Hart	Red Feather	4/17/17
THE HERO OF THE HOUR	Mulhall	Red Feather	4/23/17
FIGHTING FOR LOVE	Mulhall	Red Feather	1/ 8/17
FROM BROADWAY TO A THRONE	Mulhall	Red Feather	7/31/16
MR. DOLAN OF NEW YORK	Mulhall	Red Feather	4/ 8/17
THE TERROR	Mulhall	Red Feather	12/ 2/17
THE BRONZE BRIDE	McDowell	Red Feather	4/ 2/17
THE GATES OF DOOM	McDowell	Red Feather	3/ 5/17
THE NATURE MAN	Joe Knowles	Broadway U Feature	12/27/17
THE BIRTH OF PATRIOTISM	All Star	Spec. Attrac.	4/ 3/17
FEAR NOT	B. Vernon	Butterfly	11/26/17
THE GIRL AND THE CRISIS	D. Davenport	Red Feather	2/26/17
THE SPOTTED LILY	Ella Hall	Bluebird	10/ 1/18
THE WHIRLPOOL OF DESTINY	DeHaven	Red Feather	9/11/16
THE RED, RED HEART	Salisbury	Bluebird	4/ 8/18
A YOUTH OF FORTUNE	DeHaven	Red Feather	2/15/16
HER SOUL'S INSPIRATION	Ella Hall	Bluebird	———
ELUSIVE ISABEL	F. Lawrence	Bluebird	10/ 9/16
HER BITTER CUP	Madison	Red Feather	4/16/16
JEANNE DORE	S. Bernhardt	Broadway U Feature	1/24/16
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"Sowing the Wind" Strong Drama

Mayer Production Starring Anita Stewart and Directed by John M. Stahl Featured by Powerful Situations and Fine Characterizations

IN THE Louis B Mayer production of "Sowing The Wind" there comes to the screen a splendidly produced and excellently enacted drama of compelling strength. John M Stahl, the director, has built into this picture a thoroughly convincing story of striking intensity. It is a tale of passion's retributions which carries with it a singularly significant preachment and drives home unswervingly a moral that many pulpits aim for but do not hit so effectively

The production throughout is in keeping with the established Louis B. Mayer standards of rich and elaborate investiture and a cast of great competence. Miss Anita Stewart is called upon to enact a role of heavy dramatic exactions and she succeeds in registering almost the entire gamu of emotions in a manner of such c tainty that her work in "Sowing the Wind" probably touches the uppermost point of the dramatic attainments of her career In various close views she is exceedingly beautiful In the big dramatic moments—and there are many of them—she effects a sincerity of characterization that will yield to her a very great sympathy

* * *

Mr Stahl has accomplished in "Sowing the Wind" a masterful dramatization of a difficult theme He has woven into the picture a story that grips the sympathy of the spectator and frequently quickens the heartbeats in effectively registered scenes of unusual dramatic intensity "Sowing the Wind" as a drama of its type ranks very high It is suggestive of a wealth of exploitatior and has just

ginal form In its translation to pictures nothing of its power has been lost Of considerable importance is the fact that many situations of por nant strength involving conflicts of sexes have been carefully and judiciously handled

The story, long familiar upon the speaking stage, relates the tale of he who shall sow the wind shall reap the whirlwind, that with every outraging of the social code a retribution shall be visited upon the guilty. Miss Steadman plays the errant mother and Miss Stewart the daughter who upon leaving a convent school learns of the life into which the mother has lapsed The code of double morals finds expression in the advice of the guardian of the daughter's suitor, the girl having become an actress is pointed to as a man's plaything The innate decency f the young man eventually rides e bad advice and the story the happiness of the girl itor assured and with the tolled out to the guilty

—M. J Q

From love's first kiss to hell's abyss!

The love triumph of an outcast's daughter!

See it to see drama overwhelming in force!

It hits the heart like a hurricane!

He sowed the wind for his son, and his daughter reaped the whirlwind!

Of a woman, by a man, for men and women!

"SOWING THE WIND" sweeps into screen greatness!

Not just drama in the last act; but every moment a moment you'll feel!

When you see it you'll know what a dramatic masterpiece means!

JOHN M. STAHL
Directing genius of "Sowing the Wind" and "The Woman in His House"
Watch for the
JOHN M. STAHL PRODUCTIONS

ANITA STEWART'S MIGHTIEST ACHIEVEMENT.

Hal Opperman, Crescent Theatre, Pontiac, Ill.
"The First National Franchise means considerable to me. My public considers them de luxe editions of the silver sheet."—
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Breaks House Records

Louis B. Mayer presents
the Big Super Special

"THE WOMAN IN HIS HOUSE"

AN ALL STAR CAST

Mildred Harris	**Ramsaye Wallace**	**Thomas Holding**
George Fisher	**Gareth Hughes**	**Winter Hall**
Richard Hedrich	**Catherine Van Buren**	**Bob Walker**

By Irene Reels

Directed by John M. Stahl

Photographed by Pliny Goodfriend

Art Director, Earl Sibley

Mayer-Made

LOUIS B. MAYER PRODUCTIONS INC.

A First National Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

A. Baurenfround, Courtland Theatre, North Berger, N. J.
"First National Pictures have materially helped to make my house a success. The goods you deliver are something to be proud of."—
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Everywhere It Plays!

It broke records at the Lyric, Minneapolis!
With temperature 14 degrees below zero!

It broke records at the New Garrick, St. Paul!

It broke records at the Metropolitan, Washington!

Minneapolis crowds braving the coldest day of the winter to see "The Woman in His House"

W. G. Schaefer, Vaudette Theatre and City Auditorium, West Point, Ga.

"I wish to express my enthusiasm over my First National Franchise and the pictures I derive from same. They are my absolute lifesavers, as they are the only consistent moneymakers I have."—THAT'S ANOTHER REASON WHY.

There'll be a Franchise everywhere

Katherine MacDonald

The Most Beautiful
Woman in the World

In "My Lady's Latchkey"

Unlocks the Door of Mystery,
Love, Romance, Adventure

From the Novel, "The Second Latchkey," by
C. N. and A. M. Williamson

Presented by Katherine MacDonald Pictures Corp.

B. P. Schulberg, President

Directed by Edwin Carewe

Scenario by Finis Fox

A First National Attraction

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JANUARY 29
1921

Face the Enemy and Fight!

WHEN our forefathers founded this Republic, their first care and consideration was a guarantee of freedom and of liberty to the people of these United States. A republic as a form of government was in that day an experiment, and its purpose, as then set forth, was to give to every man the privilege of "life, liberty and the pursuit of happiness." It was in all respects a reform movement in its best sense, but the Constitution did not contemplate the springing up of what is now the most active industry in the United States, namely, the Business of Reform.

Amendments have been made to the Constitution of the United States to meet changed conditions, and, as we have before stated, another amendment is now needed which will specify that the original purposes and the primary spirit of the Constitution shall be continued.

It would be unthinkable to suggest that all reformers be dealt with as malefactors, because a spirit of proper reform is right, but the sensationalists, the unfairmen who state half facts, and on salary, create and promote a false impression on the public mind, certainly should come within a law, either now on the statute books or to be enacted if a scrutiny of our present laws does not provide a remedy.

Censorship of the press, the pulpit or the picture is against the spirit of American liberty. It is against the very essence of the principles on which our republic is founded. The malefactor reformers, on salary, who only thrive by attacking all sorts of things, are now deeply engaged in giving attention to the screen.

The active director of the International Reform Bureau, Dr. Wilbur S. Crafts, publicly charged in Washington not many weeks ago that the moving picture industry had provided a fund of $40,000,000 to defeat his plan for a Federal censorship of moving pictures, and that this fund was at the time he spoke in Washington ready to be used against him.

This statement, utterly untrue, absolutely false and entirely pernicious, is still undenied, as far as Dr. Crafts is concerned. Loose talk of this character, working great harm to a responsible and respectable business, comes well within the province of the criminal courts, provided there are laws which could be called into operation. Apparently such laws are needed.

If the subject of censorship of all sorts and kinds were brought before an aroused public, and its attention focused upon it, it would be possible to pass an amendment to the Constitution of the United States which would definitely specify that censorship is human slavery in its most abominable form.

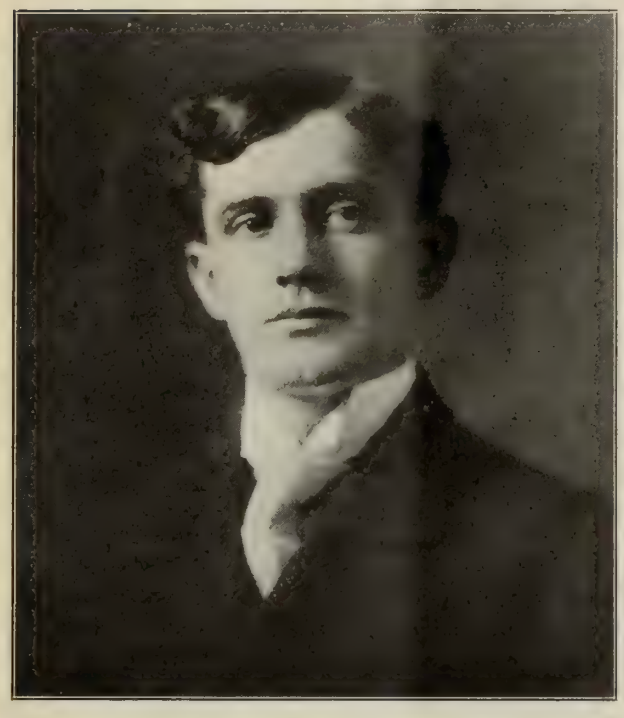
The way in which to deal with men like Crafts, who threaten the freedom of our institutions, is to class them as the actual and pernicious enemies of liberty, which indeed they are.

Our industry, united and awake, could undertake to have this amendment placed upon the statute books, and it could parallel the Anti-Slavery Amendment, because its purpose is almost identical. A slavery of the mind, a slavery of public expression, a slavery of any sort which retards progress and which denies liberty to the individual, is quite as important as the mere slavery of the body. All needed reforming of moving pictures is now being done by the industry itself and any fair examination of current productions will prove it.

Arthur James

Jack Dunn Sees With Clear Eyes

A Small Exhibitor, Who Is Proud of It, Points Out the Menace of Deceptive Screen Advertising



MR. JACK DUNN
Novelty Theatre,
Cortland, N. Y.

January 20.

Editor Moving Picture World:

Permit me to congratulate you on your stand regarding one of the greatest menaces now confronting moving pictures. I refer to screen advertising of the "propaganda" brand. As a man who has been in the moving picture business for two decades, and who has made a careful study of it, I submit the following:

(1) I am a small exhibitor and am proud of it.

(2) I have always run my house on a clean basis, not trying to "bunk" my patrons, and I have made good.

(3) When people go to a moving picture show they go to be entertained, not to be told what kind of tires they should use on their automobiles, etc.

(4) As for local advertising, I don't kick at it. If John Smith wants to flash a slide on the screen telling what a fine line of clothing he carries in the home town, then the moving picture patron recognizes that as advertising similar to the ads used in the daily papers. But if some dealers use moving pictures to promote their personal propaganda and slide it over on the humble exhibitor through agencies which profit where the exhibitor does not—where does the exhibitor get off? He is simply being "bunked."

(5) I am a member of the M. P. T. O. A. and am opposed to advertising which is disguised as a moving picture attraction. So are my patrons.

In closing let me commend you for your fight in behalf of the exhibitors, whose only object is to give the public its money's worth and not to hand it a lemon and charge it for the aforesaid lime. Abraham Lincoln was right. You can fool some of the public all the time and you can fool all of the public some of the time; but you can't fool all of the public all of the time.

With every wish for the success of the Moving Picture World, which reaches my box office each week, and without which I would not be, I am,

Yours very truly,
JACK DUNN,
Novelty Theatre, Cortland, N. Y.

An Injury to All Concerns One and All

Wherein We Approve One Slogan and Suggest Another

The Motion Picture Theatre Owners of Missouri, a fine and flourishing organization which through increasing membership is coming into the full sense of its responsibility as a representative body, employed a slogan on its convention badge which read:

An Injury to One is the Concern of All

This is a rallying sentence which is capable of the greatest good because it suggests a loyal interest of each member in the affairs of every other member and of all the members of the organization. It is easy to remember and is admirable in its satisfying cadences. On the basis that if one slogan is good two may be better, we suggest another, a companion slogan to put beside it:

An Injury to All is the Concern of One and All

And the application of this companion slogan is as follows: Pot-house politics controlled by the few constitute an injury to all and are the concern of one and all. Efforts to gag a free, fair and unbiased publication are an injury to all and are the concern of one and all.

A supine press, printing only one side or refusing to print anything about the problems of our industry, is an injury to all and the concern of one and all.

Slipping paid advertising over on the public in the guise of entertainment is a grave injury to all and is the concern of one and all.

Silence in the face of direct questions regarding the profits on paid screen advertising is a contemptuous arrogance and most certainly as an injury to all the very serious concern of one and all.

These applications of the companion slogan are presented for the thoughtful, common-sense consideration of all the exhibitors because we believe they concern one and all.

Now a word about the other slogan. As we have pointed out its merits, we may also suggest how it may be wrongfully used: An injury to one is the concern of all —yes, but fair criticism is not injury. Insistence upon a free, ungagged, unbought and unbossed press is not an injury. Fair play and an open forum is not an injury.

Attempting to use the slogan as a perpetual whitewash for all acts of an individual, right or wrong, fair or unfair, unselfish or selfish, is, and always will be—

An Injury to All that is the Concern of One and All

Typical Scenes
from
"THE FOUR HORSEMEN OF THE APOCALYPSE"
FROM VINCINTE BLASCO-IBANEZ NOVEL. RELEASED BY METRO.

The Stuffed Lion Bleats Its Roar

A poor, funny, wabbling Service Paper, having lost its Captain and likewise its crew, took two long, trembling weeks and then steered its course in the wake of Moving Picture World.

Drenched by the backwash of the World, and with the air of a Columbus discovering another America, it decided to become a lion and endorse the stand taken by the World in calling on every exhibitor in the United States to join the Motion Picture Theatre Owners of America.

The World's appeal appeared in the issue dated January 1, and was conspicuously displayed in two pages. It urged all exhibitors the wisdom of joining the M. P. T. O. A. so that a complete, 100 per cent. membership could deal with the problems that face the exhibitor.

The wisdom of following the World, even two weeks in its wake, is not for us to cavil at. It would do all the publisher followers good if they would endeavor to parallel a definite as against a wabbling course, to choose frankness as against straddling, and be for manhood instead of money grubbing; yet, as the proverb says, if you would be a lion you must fight a lion's battles.

We see the lion's skin on the Service Paper, but the paws wiggle and the white fleece of the lamb inside is evident in spots, where the straw stuffing has been inexpertly arranged. We are moved to sorrow as well as mirth, and therefore we urge the early purchase of a set of real claws, for the ones now displayed are manicured to a whisper.

We suggest also that the Service Paper refrain from such vulgarisms as references to the progeny of dogs—sad crutches on which to hobble to the fray!

We believe profoundly in the future of the Motion Picture Theatre Owners of America, and we continue in our proved and established faith in the exhibitors of the United States.

We are, therefore, confident that they are strong enough to survive even the added burden of the Service Paper clutching at exhibitor coat-tails in a frantic endeavor to save its own life.

In the meantime every element of the moving picture industry is being served and served competently, fearlessly, and without bias by Moving Picture World.

We neither claim nor expect 100 per cent. perfection in ourselves any more than we insist upon it in others because ours is a human industry with human shortcomings and its chief champion of the same pattern.

We are for all elements of the picture business so long as they are keeping faith, and when we see a wrong we keep full faith with our readers by saying so.

The only essential publication in our business is the one with character.

Gloria Swanson and Doug Fairbanks Gain

AS the number of votes increases in the National Star Popularity Contest, conducted by Moving Picture World in conjunction with Associated First National Pictures, Inc., changes in the standings of the stars are inevitable. While most of the stars will have their ups and downs, there are five of the women and six of the men who show such strength that only concerted action by the admirers of their competitors will dislodge them from their present commanding positions.

The recapitulation this week shows Norma Talmadge, Constance Talmadge, Mary Pickford, Katherine MacDonald and Anita Stewart still leading the women in the order given. Norma is 8,003 votes ahead of her sister, who leads "Little Mary" by the close margin of 2,513. The popularity of the Talmadge sisters is the outstanding feature of the contest thus far.

Gloria Swanson in one week has leaped from eighth place to sixth place, and Dorothy Gish from a comparatively insignificant place to seventh place, displacing Clara Kimball Young and Marguerite Clark, who ran sixth and seventh last week. Mary Miles Minter, who has scored consistently in almost every local contest, has come into the ranks of the first twelve to occupy ninth place, leading Marguerite Clark by 149 votes.

The battle between Wallace Reid and Charles Ray is most interesting. Reid this week has a lead of an even 1,000 votes over Ray. Last week he led by 902 votes, so it can be seen that the final result is very much in doubt. Ray has a commanding lead of 4,214 votes over Thomas Meighan, whose last week's lead of 2,062 votes over Douglas Fairbanks has been cut to 1,989 votes. Doug's spurt has increased his lead over Eugene O'Brien in one week from 33 to 833 votes. Next comes William S. Hart, 881 votes behind O'Brien and 2,352 votes ahead of Harrison Ford, a newcomer in the ranks of the first twelve. Wichita, Kansas, handed Ford exactly 1,427 votes, which gave him fifth place in the local contest and shot him up ahead of William Farnum, Earle Williams, Bryant Washburn and Tom Mix in the national totals.

Eleven votes behind Ford comes Tom Moore, who scored his first really big vote in Wichita and thus appears for the first time in the big twelve. Two hundred and eight votes further back is Bryant Washburn, who now leads William Farnum by 20 votes. Earle Williams drops from eighth to twelfth place, and "Fatty" Arbuckle makes a bid for fame with 1,591 votes and eleventh place. He also is indebted to Wichita, where he ranked sixth.

The Standing to Date

Norma Talmadge	18,108	Wallace Reid	13,263
Constance Talmadge	10,105	Charles Ray	12,263
Mary Pickford	7,592	Thomas Meighan	8,049
Katherine MacDonald	4,950	Douglas Fairbanks	6,060
Anita Stewart	4,075	Eugene O'Brien	5,227
Gloria Swanson	3,333	William S. Hart	4,346
Dorothy Gish	3,175	Harrison Ford	1,994
Clara Kimball Young	2,611	Tom Moore	1,983
Mary Miles Minter	2,439	Bryant Washburn	1,775
Marguerite Clark	2,290	William Farnum	1,755
Elaine Hammerstein	2,108	Roscoe Arbuckle	1,591
Enid Bennett	2,001	Earle Williams	1,482
Total	62,787	Total	59,788

Notable among the contests from which returns were received this week is that run off in Wichita by the Palace Theatre and the Wichita Eagle. Most efficiently managed, it aroused such tremendous interest among picture theatregoers that over 14,000 votes were polled in this small city. Norma Talmadge and Wallace Reid emerged triumphant. Practically every man, woman or child ever seen on the local screens received at least one vote. Even such old-timers as Maurice Costello, Florence Lawrence and "Broncho Billy" Anderson had their supporters.

in Contest; Norma and Reid Still Leading

The Wichita Results

Norma Talmadge	1,943	Wallace Reid	2,164
Dorothy Gish	1,827	Douglas Fairbanks	1,944
Constance Talmadge	1,541	Thomas Meighan	1,669
Gloria Swanson	1,319	Charles Ray	1,638
Mary Pickford	1,255	Harrison Ford	1,427
Constance Binney	1,132	Roscoe Arbuckle	1,309
Enid Bennett	1,008	Tom Moore	1,218
Billie Burke	917	William S. Hart	1,121
Mary Miles Minter	604	Eugene O'Brien	986

Male favorites polling a good vote, not listed above, were Ward Crane, Elliott Dexter, Conrad Nagel, Owen Moore and Harold Lloyd. Female stars making a good showing, not listed above, were Anita Stewart, Elsie Ferguson, Bebe Daniels, Katherine MacDonald and Margaret Loomis. It certainly was a great contest!

Lawton, Oklahoma, must have done well with its contest because Charles Ray, first among the men, polled 347 votes, and Norma Talmadge, first among the women, polled 403 votes. The returns are incomplete, the totals for only three of each of the sexes being at hand now. Pearl White ran second with 321 votes and Mary Miles Minter third with 182 votes. Lon Chaney was second among the men with 284 votes and Wallace Reid finished third with 146 votes.

Canton, N. C., which had a population of only 2,002 in 1910, according to the census, polled a tremendous vote for the number of its inhabitants. Here the Strand Theatre and the Canton Enterprise co-operated, and they must have made a particularly good job of it.

The Canton Results

Norma Talmadge	215	Eugene O'Brien	193
Constance Talmadge	204	Roscoe Arbuckle	184
Ruth Roland	196	Tom Moore	171
Viola Dana	191	Harry Carey	132
Anita Stewart	187	Charles Ray	124
Nazimova	187	"Hoot" Gibson	124
Mary Miles Minter	177	Tom Mix	111
Juanita Hansen	107	Wallace Reid	110
May Allison	101	Harrison Ford	102
Marguerite Clark	94	Frank Mayo	101

Running the contest one week, the Grand Theatre, Middletown, Conn., aided by the Press, determined the most popular local stars as Norma Talmadge and Charles Ray.

The Middletown Results

Norma Talmadge	355	Charles Ray	264
Constance Talmadge	169	Eugene O'Brien	170
Elaine Hammerstein	107	Wallace Reid	128
Mary Pickford	97	Thomas Meighan	115
Elsie Ferguson	78	Douglas Fairbanks	105

Galena, Ill., went for Norma Talmadge and Thomas Meighan. In the second places were Mary Pickford and Wallace Reid. Gloria Swanson and Charles Ray captured the third places.

Urbana, Ohio, elected Norma Talmadge and Wallace Reid its queen and king of the silver sheet. Mary Pickford and William S. Hart ran second, and May Allison and Eugene O'Brien third.

All exhibitors and newspapers running the National Star Popularity Contest are asked to send Moving Picture World full returns on the balloting, not merely a record of the votes cast for the leading stars. Those who have already sent partial returns are asked to supply the full returns. Space does not permit publication of the full returns, but a record must be kept of every vote cast in order to insure fairness to all.

Baron De Witz Calls for Real Artists

Student of Production as Against Reproduction Goes After Present Productions with Bare Knuckles

By BARON HROLF DEWITZ

This is the second of a series of special articles by Baron DeWitz on the important subject of production. We believe that this frank treatment of the subject will serve to stimulate thought on production and result in consequence in a farther betterment.—EDITOR.

THE entire proposition of the mercantile movie is wrong on artistic grounds no matter how salable it may continue to be as a commercial enterprise. Fancy a master like Velasquez or Raphael or Titian, not to mention their modern colleagues, as organizing themselves into separate stock companies, departmentalizing their talents, and outputting works of art under their signatures as a business proposition!

Would you care to purchase "art" manufactured in this manner? Do you think you would care to look at it? Would there be any art at all left for our sordid time to gaze upon if the old masters, and their modern compeers, had gone at it in the businesslike manner of the self-styled "masters" of the motion picture. Would there be any science, or any scholarly pursuit of the learned and specialized professions, if the men who created the intellectual base on which these cultural endeavors rest had regarded their task merely in the light of a job to make money?

In a wider sense, would there be any civilization worthy of the name if such things had been permitted to happen in the past on the plea that these men had to live and that the public likes hoakum and buncombe?

It seems to me even a blind man ought to be able to see that any attempt to improve the cinema beyond present commercial standards, which does not hug close to its bosom the cultural treasures bestowed by the arts and the sciences for generations, is foredoomed to failure, artistically, no matter how many millions you put behind it and how many electric signboards you stack up in front of it! I will venture even farther and assert that any attempt which fails to transmute the accumulated values inherent in the arts and the sciences into proper and adequate cinematic equivalents—not imitative reproduction—will ultimately fail on the screen and prove abortive. Unless such equivalents are developed as to yield an original medium of expression out of the component values that is truly and typically cinematic, not theatric, there will be no resultant production comparable, for one moment, with production in the established branches of the fine arts and the sciences.

Nine out of ten producers will undoubtedly say that they don't care for art and science quite as bad as that, feeling gosh-darned sure that their audiences don't care either! Now, this is the same malcompetent answer that was given to the proposition of introducing classic music in the better movie theatres in place of the jazzed-up noise then prevailing. In fact, it is on a par with the same attitude of the culturally bankrupt, the radical ignoramuses, that has been assumed toward each and every step in the line of actual progress down through the ages to the cave of the stone-age man.

While undoubtedly the great body of spectators are quite as ignorant and sterile of culture, the last half-dozen years has seen the conversion of a large percentage of the educated class to fairly regular patronage of the screen. Probably 20 per cent of the daily average attendance is composed of this class, which comes less to see the star picture than for the balance of the program. It is a class that is increasing rapidly, protesting audibly.

A small kernel, constituting perhaps not more than 5 per cent, is made up of the really cultured element, as distinguished from the merely educated class, but the cultured do not attend the screen very regularly because there is nothing on it for them to feed on and applaud. It is pretty safe to say that there are undoubtedly little less than four million people in the daily average attendance, in this country, who are most sincerely sick and tired of much they see, and these millions would be the very first on deck to welcome truly artistic production-that-is-production, as the artists see it, in place of the commercialized movie goods of today.

Only by setting the artist free,—or by encouraging new talent of adequate calibre, since there are so very few cinema artists worthy of being rescued from the movie mills,—can the "industry" ever hope to put its hands on production that will make star exploitation and other expensive makeshifts entirely unnecessary. The present policy of nailing the artists down on contract, and inviting them to "make the fur fly" on schedule jobs that they have to be rotten artists to enjoy, is asinine and fatal. Take freedom away from the true artist and he shrinks to the level of a hireling devoid of inspiration and creative impulse, and after a little while he becomes useless for anything beyond the routine of his calling. And that is all the producer gets for his pains when he thinks he has cornered a "real one" on the knock-down-and-drag-in plan of catching by the hind leg what looks to him like an artist. As a rule, the poor fellow peters out as a merely decorative appendage for embellishing interiors and settings, and in the very rare cases when he may be said to be a true artist he caves in under the weight of the startling title of "art director," insisted on by the exploitation hounds, for since when was art ever directed? Show me a painting that Rubens "directed."

I am crazy to see just a wee bit of marble "personally directed" by Canova or Rodin. And what about the musical composers: do you think for one instant that men like Wagner and Verdi actually "directed" their scores? These men were all producers.

You cannot get production by dragging into your factory artists and scientists and professional specialists by the roots of their hair, even when you manage to lure bona-fide ones with oodles of lucre. Industry has yanked the artist into the game **from without** when the only kind of artist who will ever make good on the screen should be carefully developed **from within.** You can nail him down on contract like a fly impaled on glued paper, but the result will not be truly artistic production, merely an embellished and over-decorated form of reproduction, the same as in all the other departments. Has it ever occurred to you that art cannot be departmentalized? That talent cannot be systematized? That genius cannot be commercialized? The artist coming from the outside is of little use until he has found his own medium of expression in cinematic form as an artist. He must go through a phase of professional experimentation, largely with himself, before he can adjust his powers to the new field **and visualize his own "metier" along lines of original equivalent,** not makeshifts and compromises.

Not until **the artist from the outside** has become **the artist on the inside** can we hope for production that is all production. When that point has been attained you will see the creative function of the artist take precedence of the mere direction of plot and of cinematography. There is no danger of this happening in a movie mill. There is no time on the big, gaudy merry-go-

(*Continued on page* 684)

Success of Hoover Campaign Assured; Rhode Island, $12,500; Spokane, $3,000

MOTION Picture Day in the Hoover campaign to save Europe's starving children developed into Moving Picture Week. It was originally intended that the activities of the industry would be centered exclusively upon Wednesday, January 26, as the one big day in the campaign to raise $2,500,000 in picture theatres throughout the country. Mr. Hoover's intention was to designate January 26 as Motion Picture Day.

The motion picture men have gone Mr. Hoover one better. In various sections of the country, every day in the week which began January 23 is witnessing activities by picture theatre men in one way or another. In New York, for instance, speakers for the Hoover fund are appearing at each performance at the Capitol Theatre during this week. In other centers, picture houses are giving special performances on the days most convenient to them. The two biggest days in the campaign, however, are Wednesday and Saturday.

Should Exceed Quota

Reports by wire indicate that every territory is coming through splendidly and there is little doubt that the quota of $2,500,000 will be exceeded.

In New Jersey, under the leadership of Louis F. Blumenthal, the regional chairman, the theatres will give 25 per cent of their total receipts on Saturday.

In the Northwest the campaign really began on Saturday, January 22, when all picture theatres in Seattle made collections. In a wire to C. C. Pettijohn of the Motion Picture Division, James Q. Clemmer, regional chairman for Seattle, said the local drive concluded with a midnight matinee at the Coliseum Theatre with a $2 admission charge, and that on Wednesday morning, January 26, a public auction was held for tickets and reserve seats for the midnight performance.

In Louisiana a special proclamation was issued by Governor John M. Parker requesting a generous public response and calling attention to the fact that the motion picture interests are devoting their time and energy to the cause.

Much Competition

In the Philadelphia territory Jules Mastbaum is trying hard to lead the country in gathering funds through the picture theatres. S. A. Lynch in the South is also active. In the Minneapolis territory, under the able leadership of Theodore L. Hays, general manager of Finkelstein & Ruben, pledge cards were distributed through the audience in every big Minneapolis theatre on Wednesday. A mammoth parade was staged by the vaudeville and legitimate theatres. Four bands comprising more than 400 musicians volunteered for this parade.

The Minneapolis plan included the closing of their film exchanges between 11:30 and 2 p. m. on that day so that the employes could join the parade. Tickets for the Saturday benefit performance were sold by 550 women, included among whom were some of the most prominent in the city. Mr. Hays says that in his entire experience as a showman he has never seen a more whole-hearted, enthusiastic response to a request of this character.

Checks from Individuals

In Massachusetts, R. G. Larsen, regional chairman, designated Saturday, January 29, as picture day in their drive, although a large number of theatres in Boston and other localities devoted the entire week to taking collections at each performance. Mr. Larsen reports that several cities and towns in New England have arranged with the local authorities for Sunday performances, the receipts for which will go to the European Relief Council.

Many individual theatres in the smaller towns in various sections of the country have already sent checks to the headquarters for the Motion Picture Division. From Milton, Pa., Harry E. Davis of the Bijou Dream Theatre sent a check for $100. Mr. Davis wrote that it was not feasible for him to give a special benefit performance, as the churches, lodges and clubs have thoroughly covered the ground, but that he wanted to contribute his bit.

A strong rivalry between exhibitors in the large cities in their efforts to raise big sums for the Hoover fund has spread to the smaller towns. M. Flemister, of Milledgeville, Ga., for instance, has wired that the entire proceeds of the Colonial Theatre on Wednesday will be donated to the Hoover fund. Mr. Flemister turned over his house that day to the Kiwanis Club of Milledgeville. "We will do as well as any city our size in the South," he wires.

Among the many theatres which donated their entire receipts of Wednesday was the Gastonian Theatre of Gastonia, N. C. James A. Estridge of the Gastonian wrote that he was eager to see North Carolina "go over the top," and as it would be impossible to give an adequate benefit for the Saturday morning matinee, he and his partner, J. W. Ware, were donating the entire Wednesday's receipts, and that in addition to this, a collection would also be taken.

Six hundred and fifty-nine theatres in Michigan will give special performances on Saturday, thanks to the efforts of A. J. Moeller, general manager of the Michigan exhibitors' association. Regular prices will be charged and the whole proceeds turned over to the cause.

In San Francisco plans have been made for a series of benefit performances. State and city officials and civic organizations are co-operating with exhibitors and film exchange interests to make these events a tremendous success.

A meeting of film men was held on January 17 at the headquarters of the Allied Amusement Industries of California, to make plans. Owing to the illness of Fred Dahnken, Jr., of the Turner & Dahnken Circuit, who had been appointed chairman for the territory, Eugene H. Roth, of the California, Portola and Imperial Theatres, presided.

Great enthusiasm was evinced and all offered their fullest co-operation in putting Northern California over the top with its quota of $800,000. The manner in which the trade put its shoulder to the wheel was a revelation to the members of civic organizations present, who were unprepared for such a showing.

Mayor James Rolph, Jr., instructed the Board of Education to declare a half holiday on February 4 in order to permit the 80,000 school children of the city to attend a special morning matinee in all the picture houses, the entire receipts of which will go into the general fund. It is believed that $25,000 will be secured from this source alone. Arrangements are being made for the Columbia, Curran and Alcazar Theatres to give special matinees of their current shows on different dates during the week of the drive.

Pittsburgh All Organized

Members of all branches of the industry of Pittsburgh held a meeting at the Grand Theatre on January 16. Dennis A. Harris called the meeting to order and introduced Herbert Hoover, who addressed the meeting.

Then the representatives of the film companies, the exhibitors and the projectionists went into executive session. They elected the following permanent officers and committee: Dennis A. Harris, chairman; Fred J. Herrington, vice-chairman. The executive committee is composed of J. P. Harris, James B. Clark, L. H. Burnstein, H. B. Kester, Isaac Guckenheimer, Pete Antonoplos, M. Browarsky, R. A. Freeman, J. A. Sipe and J. J. Clair of Pittsburgh; J. H. McCloskey, Uniontown; Michael Rosenbloom, Charleroi; John Newman, New Castle; L W. Barclay, Johnstown; J. D. Dunmyre, Butler; Joseph Mercer, Washington; J. Silverman, Altoona, and Frank Dawson, Beaver Falls.

In addition to the special morning matinee in all Buffalo, N. Y., picture houses on Saturday, the exhibitors will give their entire receipts from the regular matinee on that day. Two hundred thousand tickets are being sold for the regular matinee at 25 cents each, good at any local picture theatre.

In Providence, R. I., E. M. Fay, regional director, says that $12,500 was collected in Rhode Island picture theatres on Sunday, January 23.

A wire from J. P. Harris, regional director for Western Pennsylvania, says that $150,000 will be raised in that part of the state.

James Q. Clemmer estimates that $10,000 will be raised in Seattle alone.

Just before press time C. C. Pettijohn announced it seemed certain that the quota would be raised.

Hoosierdom Won't Fail

The following wire was received by C. C. Pettijohn from Indianapolis on Thursday:

"Indiana, the native state of James Whitcomb Riley, beloved Hoosier poet and the children's friend, is armed for its full quota for the relief of the starving kiddies of Europe. Please assure Mr. Hoover there is no such word as fail in Hoosierdom.

"E. H. BINGHAM, State Chairman of the Motion Picture Committee for Indiana."

Spokane Gets $3,000

(By Wire to Moving Picture World)

Spokane, Wash., January 24.

Spokane theatres, total average seating capacity of 3,000, namely, Pantages, Clemmer, Liberty, gave midnight matinee, Friday, January 21, general admission $1, for starving children of Europe. Sold out entirely. Raised $3,000 and put Spokane over the top. Give Spokane theatres credit for 100 per cent. showing.

RAY A. GROMBACHER,
Chairman, Hoover Committee.

Hodkinson Shows Missouri Exhibitors Relationships of Industry's Elements

THE text of W. W. Hodkinson's speech at the convention of the Motion Picture Theatre Owners of Missouri follows in full as it is of interest to every branch of the industry:

"I am here to address you on the relationship of the producer, distributor and exhibitors in this business. I want to discuss with you this important subject rather than to deliver any set speech prepared for the purpose of influencing you in favor of any production which I may have made. As a matter of fact, I do not produce any motion pictures.

"I notice on your badge and on the little program before me the slogan, 'An injury to one is the concern of all.' I wonder to what extent that is meant—I wonder if you mean it in your relationship to each other or your relationship to the business generally. I wish to say that that slogan applies to the business generally and suggests the course of what I have to say to you today.

"We might compare the picture business as a whole to a man's body. And we might compare the exhibitor to the hands. And the comparison is applicable in more than one way because the exhibitors are the hands that take the revenue from the public to support the whole institution. You gentlemen are gathered together here with your local problems foremost and yet the hands are related to the rest of the body, and if there is something wrong with the heart, with the brain, with the lungs, with the liver of this business, in time the business will die or become unfit, and you gentlemen will suffer, though you may not recognize the symptoms of disease at their earliest appearance.

Talks from Point of Exhibitor

"Now I came from New York, where the big business organizations which dominate this industry are centered, and I want to give you my impression of the general conditions which influence you now and will influence you in the future—rather than to put over any argument of my own. I want to clear up any points of uncertainty in your mind as to what you can best do to function for the good of the whole body, because a selfish viewpoint which only regards the local things, will not be the best viewpoint in the future.

"What I would first like to make clear to you is that I am not a manufacturer of motion pictures and never have been. I am discussing this subject today with you from the standpoint of the exhibitor who has gravitated into the center of things, with the endeavor to solve some of the problems which I could see before me and which kept me from staying in the exhibition field.

"Let us consider what a producer is and let us consider what a distributor is and what their relationship is to you. A producer, as I think of a producer, is one who manufactures pictures or who assumes the risk, the complete burden of production cost of a motion picture before it has demonstrated its value. The distributor is an agency which carries that product to the exhibitor. As a matter of fact nearly all of the distribution systems in this country today are merely adjuncts of the producer. The control and the power is in this artery of distribution which connects up with the distributor and the producer.

A Hindrance to Progress

"The producer today controls the channels of distribution. The producer is very desirous of controlling this channel of distribution because he then is sure that his product will be handled—will be sold. Without questioning the motive of the producers in control of distribution channels today, I say that it is impossible, it is my belief it is impossible, for anybody to manufacture enough pictures in this present market to completely support a distribution system, provided we confine ourselves to those pictures that have sufficient quality to satisfy the public to which you gentlemen are catering.

"As you know, we have some fifteen or more distribution systems. Not because there is room, not because there is not a great deal of waste. There is an over-production of pictures today and a lot of unfit pictures are thrown on the market. This condition keeps the producers from putting their product through a lesser number of channels and cutting down their product to the amount that they can do efficiently and well. In other words—I have said for some years past and repeat to you here today—that producer-control of the channels of distribution is fatal to the progress and advancement of this busines and any system of producer-control will result in all sorts of excesses in economic waste and losses.

"When the producer is no longer able through his distribution channels to pass on this waste and these losses to the exhibitors, he is forced into reorganizing and readjusting his business. The motion picture business is not something that can be handled as you would handle shoes or clothing. We all recognize the unusual angles to it. We do not know the value of a picture until it has had a chance to be tried out before the public.

One Big Picture at a Time

"Any man will find his time fully occupied with a big job with making one picture at a time; to do this it takes genius and ability; consequently when that man assumes to have enough product which keeps a machine of distribution running full blast all the year round we see that his system is wrong—that it must fail; that such a system has resulted and is bound to result again in making such a producer buy all sorts of things at all sorts of prices in order to support his product without ever hearing or finding out whether the market is likely to buy and support his product.

"The producers first buy these things. incur this expense—collect from the exhibitors, and the question whether the exhibitor can collect from the public is not considered. I think this condition that I am stating to you is generally familiar to you. You are familiar with the fact that there are more pictures turned out than can be exhibited by the first run theatres in St. Louis and every other center. Some exhibitors are noting this today and taking advantage of the situation. They say: 'I will take one out of every five of the best pictures this concern makes.'

Concerns Must Die

"Gentlemen, this concern from whom you take one out of every five of their pictures cannot stay in business under the conditions that are shaping up. These producers have problems ahead of them, because if they do not get a complete distribution for their product they cannot keep making that product. You, on the other hand, who are depending on this surplus of product to let you take your choice, and who think it is going to continue, are mistaken. Such a condition will not help you. It is only the wonderful growth of the busines and the willingness of the public to pay more and more and more money that has let this uneconomic, unsound condition go on.

"We all know of producing concerns who make a lot of inferior pictures that do not bring their money back but who stay in business because occasionally they hit a big success, some sensation. That is skating on very thin ice. It is necessary, if this busines is to go on, that different plans for the mutual supporting of each other be worked out between the exhibitors and the producer. The organization which I represent is an effort to encourage individuals to produce pictures and to distribute these products through our organization, which is a common channel open to all meritorious productions.

All Must Reorganize

"This type of organization has been designed by me out of my knowledge of condition and because of my belief that

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Reformers Think Censorship Will Help Chicago People to Sprout White Wings

Banish Such Evil Sights as Guns, Ankles and Bad Boys, They Say

REMOVE from the screen such evil sights as guns, ladies' ankles and mischievous boys, and the forces that are making the minds of the young, veritable hot-beds of vices, will be removed! Summarized, that is the argument of the Chicago Censorship Commission which met in the City Council chambers, Thursday afternoon, January 20.

Headed and heated by Timothy D. Hurley, chairman, the commission once more raised its plea for the spotless and plotless movie, at this meeting which lasted for three hours. Their audience, in particular, was the judiciary committee comprised of thirteen aldermen who were assembled to hear and discuss Judge Hurley's proposed changes in the ordinance affecting the exhibition of motion pictures. In addition, about 100 others, consisting of exhibitors, exchangemen, ministers, clubwomen and interested outsiders, were present at this meeting which occasioned one of the most thorough and rousing discussions that this subject has had there for some time.

Denunciations Aplenty

Almost everything that makes modern pictures entertaining and thrilling, was denounced by the commission, members of which have thought it wise to assume an attitude of generous and constructive criticism toward the industry.

The establishment of the proposed new department will mean that the opinion of three persons, one who is engaged in educational work, the second, a mother, and the third, a business man, will determine the fate of every motion picture presented in Chicago. This body will take the most drastic measures in preventing any pictures from being shown that does not meet with their approval, and which in any way they deem unfit for a child to see.

The gun-play of western pictures was bitterly condemned; likewise mischievous activities of small boys, such as the breaking of windows, and defying of parents, whether these actions are inserted for the sake of comedy or otherwise; the holding up of any sect, creed or religious institutions to ridicule; the exposition of sex subjects of a nature that would tend to disillusionize the average child.

Blamed for Free Love

Motion pictures were cited repeatedly as the cause of many children being sent to prison, as teaching them how to be safe-crackers and thugs, as encouraging them to lie and outwit their elders, and to scoff at ministers and religion. They were also blamed for the dissemination of the doctrine of free love and for ridiculing and belittling marriage.

The judiciary committee, of which Oscar H. Olson is chairman, nettled the members of the commission somewhat by showing a dangerous tendency to be open-minded, unfanatical, and too cognizant of the humorous angle to the whole question. Chairman Olson proved especially difficult because he failed to see the difference between the moral standards that should be set for a child of Illinois and those for a child of Texas, for instance: He was disposed to think that national censorship regulations covered the situation.

Not so, said the commission. Chicago is bigger and wickeder than most places and there are so many mothers there who are incapable of censoring movies. Besides, the community moral system is the best, said one member. Individual or national methods are inadequate.

The Proposed Changes

The important changes in the ordinance as proposed by Chairman Hurley as a result of his two years and a half investigation provide first for the establishment of a Motion Picture Department which will pass on all pictures exhibited in Chicago except those shown for religious, charitable or educational purposes; that this department shall be authorized to inspect all banners and posters shown on billboards and buildings; that this department shall be under the supervision of three members who will receive a salary of $5,000 a year; that no banners or posters censored by this body shall be shown in Chicago, that no picture that is immoral, obscene, sacrilegious, salacious, unpatriotic, and no picture that holds up to scorn or ridicule any nation or people, or portrays riotous, disorderly or other unlawful scenes, or that has a tendency to disturb the public peace or debase the public morals, will be granted a permit; that this department shall have the right to recall for re-examination any film formerly approved by them, and by such examinations revoke the permit already granted; that all pictures shall be stamped with the department's label and shall be classified as scenic, geographical, classical, propagandistic, educational, patriotic, historical, dramatic, melodramatic, comic, tragedy, farce, etc.; that anyone violating the provisions of this ordinance shall be fined not less than $50 and not more than $100 for each offense, and each day's exhibition of pictures without a permit shall be regarded as a separate offense.

"Those Qualified to Judge"

Considerable time was given to the discussion of posters that misrepresent what is inside the theatre. Numerous examples of advertising matter displayed in front of Chicago theatres in certain sections of the city were cited as carrying an evil message and doing more harm than the sight of the picture itself would do.

Judge Hurley summarized the results of his two years and a half spent in investigation which had convinced him of the necessity for creating the new department with three directors who are to receive a salary of $5,000 a year.

"We have decided to abolish the word 'censor,'" Judge Harley said, and propose to call the directors the Motion Picture Department. It is our purpose to build up, not to wreck the industry. In order to get the opinion of those qualified to judge our plan, I sent out questionnaires to 250 school principals, asking for seventeen answers as to the necessity of any methods for securing proper censorship. They responded as a unit, one might say, as there were not more than three or four who disapproved. Take the matter out of the hands of police departments, was the general opinion, and create a special department."

Sotto Voce on the $15,000

Chairman Olson stated that he had been approached on the subject by a number of citizens in his ward, but that none of them had been acquainted with the fact that each of the three supervisors in the proposed new department will receive a salary of $5,000 a year.

"That is one of the features of the ordinance that is going to make us think twice," Olson asserted.

Judge Hurley used the customary argument in replying that the saving of the morals of one child alone was worth more than the salaries of all three.

Alderman Charles S. Eaton questioned the advisability of laying so much stress on protecting the minds of children to such an extent that all

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A. W. Kent Says Universal Repudiated Agreement Concerning Havana Theatre

SEEKING to be adjudged an equal partner in a Cuban motion picture enterprise, Alexander W. Kent has filed suit in the New York Supreme Court against the Universal Film Manufacturing Company.

Kent alleges that in August, 1916, he acquired the lease to the Theatre Campoamor in Havana, Cuba, at a rental of $1,800 a month. When the Universal people heard of this, they, according to Kent, entered into an agreement with him by which he was to contribute the theatre, the contribution of capital to be equal on both sides, with the Universal company conducting the theatre and furnishing the films. The papers state that it was to be a sort of joint venture or co-partnership agreement, with Kent and the Universal people equally dividing the profits, except 10 per cent. out of Kent's share to be paid to a man named Poli, who was to perform certain work.

Assigned Interest in Lease

According to Kent, the agreement worked smoothly until its interruption in October, 1918, when the theatre was destroyed by fire. Business was not resumed until it was rebuilt in May, 1919. In January, 1919, prior to the re-opening, Kent says he assigned his interest in the lease to Universal, but that this in no wise affected his interest in the share of the profits. He asserts that while the consideration for the assignment of the lease was to be $10,000, he never received this sum.

Trouble Over Accounting

Finally, Kent avers that in July, 1919, he requested an accounting from the defendant but was put off with one excuse after another, and that he had to borrow from the National City Bank $6,000 on his note, which was indorsed by the treasurer of the defendant company, giving as collateral his share in the profits of the theatre, and when the note fell due, he says it was paid by Universal out of his share of the profits.

Kent concludes his complaint by saying that these delays in submitting an accounting continued, reaching a climax in November, 1919, when he declares the defendants repudiated their agreement, denied his right to any accounting, excluded him from any management of the theatre and told him he no longer had a partnership in the enterprise.

Hold Movie Ball in California to Raise Funds to Fight Film Industry's Enemies

Realizing that the task of combating adverse legislation, including Sunday closing and censorship measures already introduced into the State Legislature and in many city councils, will not only entail much effort, but will require funds of considerable proportions, The Allied Amusement Industries of California has decided to give a monster moving picture ball in the Exposition Auditorium on the night of March 5. Other features of entertainment which are expected to return a profit are also planned.

Eugene H. Roth has been named chairman of the committee having this event in charge and will be assisted by Edward Baron, of United Artists; Louis R. Greenfield, of the Kahn & Greenfield Circuit; Aaron Goldberg, of the Central Theatre; Ralph Pincus, of the Columbia Theatre; H. G. Rosebaum, of Famous Players-Lasky; Irving Ackerman, of Ackerman & Harris; Judge I. M. Golden; Ben F. Simpson, of Realart; Sam Y. Edwards, of the Turner & Dahnken Circuit; M. L. Markowitz, of the Strand Theatre; J. A. Partington, of the California Theatre; Joseph E. Levin, manager of the New Mission Theatre; G. C. Parsons, of Goldwyn; F. W. Voigt, of Metro, and C. A. Nathan, of Universal.

Telegrams explaining the purpose of the entertainment and asking for the presence of leading stars in the film world have been sent to Adolph Zukor, of the Famous Players-Lasky Corporation; F. J. Godsol, Goldwyn; Morris Kohn, Realart; Richard Roland, Metro; Oscar Price, Associated Producers; J. D. Williams, First National; Hiram Abrams, United Artists, and William Fox. Replies have been received advising that California studio managers have been given instructions to send as many stars as possible and to render such assistance as may be in their power to make the affair a huge success.

Plans are being made to advertise this event on a large scale and the public will be given an opportunity to voice its protest against attempts to foist Blue Laws and censorship upon it.

Preparing for War

It is known that the question of state censorship and perhaps that of Sunday closing will be brought up at the present session of the Washington State Legislature. Motion picture interests are giving the subject their attention.

Chicago Censorship

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pictures should be made to come within the intellectual scope of a child.

"The average movie fan has only the mind of a child, anyway," responded the Rev. W. S. Fleming, vice-chairman of the commission.

Knocks and—Knocks

Arthur Burrage Farwell, an outsider, pronounced picture shows to be both "wonderful and devilish." He went to considerable length to prove the latter by relating unlovely details of crime and vice in Chicago which he said were largely occasioned by what is seen on the screen, but left off before explaining in what respect films were wonderful.

The Rev. Frederick Seidenberg, of the commission, remarked that unless some drastic measures were taken to show cleaner movies, that the next generation would be a startling example of the evil effects of present-day pictures.

Alderman Maypole, who has repeatedly shown a spirit of tolerance and good-will toward the industry, stated his disapproval of the establishment of the new department.

Change in Personnel

"There would be a complete change in personnel with each new administration," he said, "and it would become a mere political football."

The session adjourned after a three hours' debate, with the announcement that the next meeting will be held Thursday, February 3. Dr. Sam Atkinson has been promised a hearing on that date.

Robson Appeal Heard

The litigation instituted by Stuart Robson, who is seeking to enjoin Winchell Smith and others from exhibiting the motion picture, "The Saphead," based upon an original dramatic composition known as "The Henrietta," writen by Bronson Howard, had a hearing before the justices of the Appellate Division of the Supreme Court recently on an appeal by Robson from an order of the lower court striking out certain matter in his complaint.

Smith and his co-defendants claimed certain allegations in Robson's complaint were scandalous and the court sustained them. The defense also held that these objectional features, if allowed to stand, would lead to endless confusion, and that no trial court could determine on the trial what were the issues in the case.

Robson claims the exclusive right to the stage play and holds that for Smith or anyone else to use it for the screen, regardless of the title, is an infringement of these rights. Decision was reserved.

Competition Is Causing Different Situation in South American Film Market Says J. L. Day

AN entirely new situation confronts the American film exporter in South America, as the result of changed conditions brought about by deflation, according to John L. Day, South American representative of the Famous Players-Lasky Corporation, who has returned to the home office after a six-months' business trip to South America countries. Brazil, Argentina and Chile were visited by Mr. Day on his tour of inspection, considerable time being spent in the offices of Peliculas D'Luxo Da America Do Sul, a Famous Players-Lasky subsidiary, in Rio de Janeiro.

"The day when the American exporter could dump any kind of film into the South American market has passed," said Mr. Day in discussing changed trade conditions. Falling exchange values have crippled the export and import business through South America to a large extent, with the result that the harbors are glutted with merchandise which importers are unable to accept because of falling prices and lack of markets.

Germans Competing

"In addition new factors have entered into the situation through the competition of German and Italian film exporters, who are making strenuous efforts to recapture the South American film markets which they lost at the beginning of the war. German exporters, in particular, have become important competitors and are making all sorts of inducements to the Latin-American exhibitors and importers to take their films.

"The only manner in which the American film industry can successfully fight this competition is through the production of better pictures for South American distribution. The old rule of the survival of the fittest is certain to apply to trade conditions in the Southern republics from now on, with the result that the brunt of the foreign competition will be borne by the cheaper grades of films. American companies producing and exporting the highest grade films are in a far better position to fight European competition, because of the tremendous popularity gained by the high-grade American pictures.

"The South American business of the Famous Players-Lasky Corporation has shown an important increase during the past year, and Paramount Pictures have been the big money makers for the higher class theatres.

"The Cinema Loenida, the first run house for Paramount in Rio, is doubling its seating capacity. When it re-opens it will be one of the finest theatres in Brazil, and Paramount Pictures will be exhibited on a much larger scale."

Captain Stoll Missing Since December; Filming of "Determination" Not Halted

THAT Captain F. F. Stoll, president of the United States Photoplay Corporation, which is producing "Determination," has been missing since the middle of December became generally known this week through court action taken by Harry McRae Webster, a former director of the picture, and Richard Travers, the star, for money alleged to be due them. Counter suits for damages have been filed.

Left Money in Bank

These officials report having telegraphed to Chicago for Captain Stoll to return and having received the reply from a hotel that he went to California. Telegraphic inquiries to that state failed to locate the captain. The vice-president of the company declares that Captain Stoll left between $5,000 and $6,000 in his bank here. His limousine is in a New York garage. A meeting of the stockholders has been called. It is announced that under no circumstances will the production of "Determination" be stopped.

Coincident with the publication of the story in the New York newspapers, the offices of the Stoll Film Corporation were besieged with inquiries. This company has no connection with the United States Photoplay Corporation.

Sidney Garrett to Build Mammoth Film City in the Southern Part of England

SIDNEY GARRETT, head of the exporting firm that bears his name, who recently returned to this country from England, states that he has completed all arrangements for the formation of a mammoth film city located about 150 miles from London. He has secured the option on a 200-acre tract of land at Bournemouth, County of Hampshire, in the southern part of England. He plans, with the aid of English capital, to erect a number of studios, concentrating all the British companies into what will become one producing headquarters.

Owing to the rather unsettled financial conditions in the matter of putting large capital to work in England at the present time, Mr. Garrett does not expect to begin actual work on the project until nine months or so have elapsed. At that time he feels sure that construction costs and taxes on industries will be considerably lower.

Climatic conditions form the principal reason for the selection of Bournemouth as the location of the studio center. The district is said to be freer from the well known English fogs than the rest of the British Isles for some reason or other. This fact, coupled with the advantage of centralizing the producing field, Mr. Garrett thinks will lure all of the English producers to the film city in time. To this end he has made provisions for a gradual enlargement of the group of studios as the occasion demands, even though the project will be huge to begin with.

The productions made at Bournemouth will not be confined solely to English participants. With the increased studio activity the "English Los Angeles" will promote, it is expected that American directors and actors will be used extensively. It is also possible that American companies intact will find the use of the studios to their advantage, especially for the reason of its nearness to continental exterior locations.

Many Changes in Staff at Paramount Studio

With the resumption this week of production activities in the Long Island studio of the Famous Players-Lasky Corporation, Jesse L. Lasky, first vice president in charge of production, announced several changes in the personnel of the studio staff.

Victor H. Clark has been made general manager of the studio. Robert T. Kane, formerly head of the Brunton Film Company, has been made production manager. L. H. Rich, who has been connected with legitimate stage productions for many years, is Mr. Kane's assistant. William Smart has been named stage manager, and Clayton Davis is casting director.

Thomas J. Geraghty and Gardner Hunting are supervising directors, dividing between them the work of supervision of all productions made in the Eastern studio. Gaillard Thomas, who has been Mr. Garaghty's assistant, has been made head of the titling department.

Robert M. Haas remains as the art director for Paramount pictures made in the Eastern studio.

George Fitzmaurice is now busily engaged in preparing for the production of "Experience," the film version of George V. Hobart's play, in which Richard Barthelmess will play the role of Youth.

Tariff Question Proves a Real Puzzler; Canners Believe in Reciprocity Policy

Washington, D. C., January 24.

By CLARENCE L. LINZ
(Special to Moving Picture World)

A HIGHLY interesting and rather novel situation has arisen in Washington, D. C., in connection with the hearings now being held by the House Ways and Means Committee in anticipation of the preparation of a new tariff law at the next session of Congress. Heretofore, when Congress had in contemplation tariff revision the cry has always been for a prohibitive tariff on imports that the manufacturers of the United States might not be put out of business by the competition of foreign countries that could not be met.

The world war has made a great many changes in our commercial and financial life. It increased the productiveness of our factories to an extent that in order to move their products easy access to foreign markets must be accorded them. Such industries as these do not care to see a tariff wall erected around the United States that will effectively shut out the importation of foreign goods. "If Europe cannot sell us its surplus, how are its people to obtain money with which to buy our surplus merchandise or pay the great debts some of the countries owe us?" they ask.

Ask for Trading Tariff

Exporters of motion pictures will be interested in the arguments put forth before the committee by representatives of the automobile and canning industries. The former asked for a reduction in the present rates of duty on automobiles imported from abroad on the ground that they shut out imports and had led to similar retaliatory rates established by foreign countries.

The canners ask for a "trading tariff." They want rates high enough to shut out unfair competition and dumping of foreign competitive products on our market, but recommend that the President be given the power to enter into reciprocal agreements with foreign countries for the lowering of rates against us in exchange for lowered assessments on imports into the United States.

A Real Puzzle

Applied to the motion picture industry, it means just this: There are a number of foreign countries that are very anxious to re-establish their home industry; there are others that have viewed the ascendancy of the motion picture export business of the United States with both concern and envy. Why send their money to America for films when they can be made at home?

To develop the industry at home will require the discouragement of imports. American stars have found favor abroad and probably the only way to dislodge them would be by prohibitive tariffs. There have been rumors that some of the European countries contemplate subsidizing the motion picture industry within their own borders by the enactment of new tariff regulations placing a practically prohibitive rate on import films. That would mean the stifling of the American export trade.

Ask Impossible Rates

Here's the situation. We have in the United States a huge number of so-called infant industries that need protection. Representatives of some of these industries in appearing before the Ways and Means Committee are asking for impossible rates of duty. For instance, a man who established a mushroom ranch in a New York City brewery that was put out of business by the Eighteenth Amendment asked the Congressmen to adopt a rate of 50 cents as against an existing rate of 2½ cents on his product. He asks the impossible.

Representatives of the Aluminum Company of America asked for rates much higher than now exist under the provisions of the Underwood Tariff Act, while importers declared that there was a world trust and the added duty requested would assist only this one huge company.

Scientific Law Needed

These are not extreme cases—there are many such—but if these requests are acceded to our world trade will be menaced. The writer is not a free trader, nor is he an extremist, but one cannot sit in the committee room day after day without getting a good view of the necessities and the impossibilities brought about by the existing trade situation.

The Ways and Means Committee is facing a huge job—a man's job—and unless a really scientific law is written, our manufacturers, exporters and our importers will find themselves in worse shape than they now are. The average of the extreme rates of duty asked represents an increase of about 400 per cent. over existing rates, and the range is from 50 to 1,200 per cent. over the Underwood provisions.

The Australian Incident

Now, the canners want to swap rates with the foreign nations. They want reciprocity. When sugar was selling in the United States for from 20 to 25 cents a pound, the Australian government granted the canners of that country a concession requiring the sugar refiners to furnish them all the sugar they required at 5¾ cents a pound, other consumers of the product paying a price high enough to reimburse the refiners for any loss so sustained, plus the usual profit on both.

Jams then came to the United States at prices lower than our own cost of production and were admitted at a rate of about 20 cents a case. When our canners shipped their wares to Australia, they found a duty of about $2.50 a case levied against them.

South American Problem

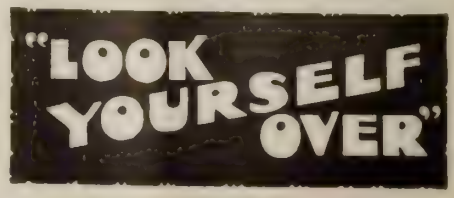
The South and Central American countries have provided rates of duty that entirely shut off their markets to the canners, yet millions of dollars' worth of coffee come in from Brazil; wool, hides and quebracho from Argentina; bananas from the Central American countries, and no duty is exacted. The canners ask for a sliding scale of duties on imports into the United States, and have it left to the United States Tariff Commission and the Bureau of Foreign and Domestic Commerce to determine when our commodities are being discriminated against by foreign governments, they to report to the President and appropriate diplomatic action taken to remedy the situation complained of.

Motion picture men with whom the writer has discussed this matter are strongly in favor of this proposal. They do not want to see Congress enact legislation that will raise a bar to imports from foreign lands, to be followed more than likely by retaliation. They want an even break in order to conserve their foreign sales ground.

Would Equalize Everything

These men who propose reciprocity and a sliding scale of rates oppose only possible embargoes on other merchandise. They favor for the most part the writing of a scientific tariff law that will provide rates that will be equitable all around. They favor a tariff for revenue that has in view rates that will equalize the difference in the cost of production at home and abroad. They do not want to see any industry ruined by unfair competition and want dumping of foreign goods on our markets prohibited, but neither do they want to see enacted rates on any commodity that will bring about absolute protection through embargoes.

It is understood that such thoughts as these will be conveyed to the members of the Ways and Means Committee by representatives of the motion picture industry when given a hearing in the very near future. Arrangements have already been made for this purpose, it is understood.



Burkan Takes Contract Dispute Between Jewel Carmen and Fox to Highest Court

APPLICATION for a review of the case of Jewel Carmen against the Fox Film Corporation and William Fox Vaudeville Company has been filed in the United States Supreme Court by Nathan Burkan, who, with William J. Hughes and William J. Hughes, Jr., as counsel, is attorney for Miss Carmen.

Minor contracts were made by Miss Carmen with the respondents, one with the Fox Vaudeville Company, to expire on October 17, 1919, the other with the Fox Film Company, to expire October 17, 1921. Miss Carmen attained her majority on July 13, 1918. The brief filed with the court sets forth that on February 14, 1918, five months before she was to become of age, Miss Carmen contracted with one Frank A. Keeney, which was never entered into; on March 28, 1918, she entered into another contract with Keeney to commence July 15, 1919, two days after she attained her majority.

Repudiated Fox Contracts

On July 15, 1918, Miss Carmen formally repudiated her respective contracts with the Fox companies and entered upon the performance of her new contract with Keeney. The companies thereupon made claim that their contracts with Miss Carmen were valid and binding, refused to accept repudiation thereof, induced Keeney to discharge Miss Carmen and entered into a formal contract with him to indemnify him for any damages he might sustain by reason of such discharge, it is said.

Miss Carmen thereupon filed suits to have her contracts with the Fox companies declared void, to restrain them from alleged intereference with her in her profession, and for damages.

First Decision Reversed

The district court held that the contracts were voidable and awarded Miss Carmen damages in the sum of $43,500. This decision was reversed by the Circuit Court of Appeals, which held that it was immaterial whether the contracts were valid or voidable; that in either aspect the petitioner had been guilty of fraudulent misrepresentations to Keeney in stating that she was free to contract with him; that if the contracts were valid she was under a legal and moral obligation not to contract with Keeney; that if they were voidable because of her infancy, then, while she was under no legal obligation to recognize them, she was under a moral obligation to abide by them, and good faith required her to continue to render the services she had agreed to give.

The counsel for Miss Carmen thereupon carried the case to the Supreme Court and submitted the following questions:

Burkan's Questions

"Where an infant has made a contract for her services and during the term of such contract and while a minor, made a much more advantageous contract with another employer for a term beginning after her majority, and upon reaching her majority, left the service of the former and entered the service of the second employer, is she guilty of such unconscionable and immoral conduct that she is estopped and debarred from securing equitable relief against the first employer who, by asserting the continued binding force of the first contract, by threats and by furnishing an indemnity bond, caused the second employer to rescind the contract with her and prevents her from finding other employment?

Wants Contract Abrogated

"Where such infant stated to the second employer before he entered into a contract with her, that she was free to make such second contract, and upon reaching her majority ratified such second contract and entered the employ of such second employer, and where such second employer had employed her in accordance with such second contract and was only induced to breach such contract by the threats and by the indemnity bond of the first employer, was she guilty of inequitable and unconscionable conduct towards the second employer, and does such conduct debar her from equitable relief against the first employer to prevent him from interfering with her employment under the second contract, and with her obtaining employment with any person other than such first employer?

The Moral Obligation

"Whether such infant whose contract is voidable at law on the attainment of her majority is, after such majority, under a moral obligation to continue to render her services to her first employer under the contract made during her infancy?"

Counsel for Miss Carmen cites decisions of the courts which hold that all contracts made during a person's minority may, upon his becoming of age, be voided at his election.

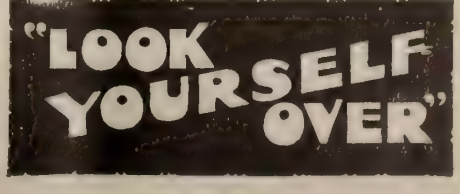
H. G. Ballance Succeeds S. R. Kent as the General Sales Manager of Famous Players-Lasky Corporation

S. R. KENT, general manager of distribution, Famous Players-Lasky Corporation, has announced the appointment of H. G. Ballance to the position of general sales manager, the post which Mr. Kent himself recently relinquished when he became head of the Corporation's distributing activities. The appointment takes effect immediately, Mr. Ballance coming to his new duties from Boston, where he has been district manager in charge of the Boston and New Haven exchanges.

The record of Mr. Ballance reads not unlike that of Mr. Kent and others of the prominent younger executives of the industry who by great strides have reached the top. He entered the motion picture field seven or eight years ago as an exhibitor in San Diego, Cal. He later opened a state rights exchange in Denver which he conducted for two years, when he joined the Metro organization as branch manager at Los Angeles.

In July, 1918, Mr. Ballance joined the Paramount organization, in charge of the Los Angeles exchange, and from the moment he took charge of the office he steadily gave evidence that he was one of the best sales executives on the Paramount staff. Early last summer he came east to take charge of the company's New England district as district manager with headquarters in Boston. So excellent was the record which he made in this important position that when the time came to fill the office of general sales manager he was picked as the successor to Mr. Kent.

Mr. Kent paid a high tribute to the executive ability of his successor. "He is constructive to the highest degree," said Mr. Kent, "and is one of those men who always seem to have time to assist in developing those people directly associated with him. From him as general sales manager we expect many innovations in the conduct of the department, for he is a man of ideas as well as fine ideals, and possesses the force and tact to put them through. Moreover, personally he is one of the finest fellows one would care to meet, and the entire organization is to be congratulated upon its good fortune in having him in charge of its sales."



Indiana Reformers Withhold Censor Bill to Prevent Agitation for Sunday Shows

ALTHOUGH the Indiana State Legislature has been in session a little more than two weeks, no bills affecting the moving picture industry have put in an appearance. There has been considerable talk that an attempt may be made to introduce a censorship bill, but it is the belief of many that these reports are being circulated to put a damper on any attempt that might be made to repeal the present laws prohibiting Sunday shows.

Numerous religious and reform organizations have been buzzing around like bees circulating propaganda in favor of censorship, and announcing that the observance of the Sabbath in Indiana must be kept compulsory. In brief, they hope to improve the morals of the great Hoosier commonwealth by force rather than suasion. At the same time there has been a big howl of protest against the enforcement of the present "blue laws" and any other moral legislation that may be brought before the assembly.

A Pastor's Views

Those who believe that morality is dependent wholly upon character, and therefore must be inculcated by means of education and example instead of by force, believe the Hoosier reformers intend to use the threatened censorship bill propaganda as a "club" with which to keep the opposing school of thought from introducing a measure that would legalize Sunday shows. At any rate, the opposing armies are keeping their eyes and ears open and are patiently awaiting developments.

In William R. Jinnett, representative from Manila, the ministerial forces have one of their number who is not in complete sympathy with the opposition to Sunday picture shows or the movement to create a state censorship.

"It is indeed lamentable that so many prefer the movies to church services on the Sabbath," says Representative Jinnett, who is pastor of a church at Manila, "but I believe the trouble is with the people, not the form of entertainment, and they would not be cured by the closing of the theatres.

Churches Not Prepared

"The fact is that the churches are not prepared to receive all the people. If it should come to pass that all the people of Indianapolis should attend church next Sunday, there wouldn't be room enough in the churches for one-tenth of them. Church attendance can not be forced, but no effort should be spared by church-going folk to encourage it. Proper censorship of moving pictures would be an excellent thing, but any hypocritical censorship would be very bad. I do not believe the exhibitors should be persecuted. Until we get the right kind of censorship it perhaps would be better to have none at all."

South Bend is about to be thrown into the midst of a rigid "blue law" observance as a result of a raid made by the police last Sunday night on one of the city's largest dance halls. The manager, assistant manager and members of the orchestra were arrested and have announced that if they are convicted they will file affidavits against every theatre manager, confectioner, grocer and cigar store proprietor in the city with a view to making them all close their places on Sundays.

South Bend in Turmoil

On the heels of the raid, members of the St. Joseph County Christian Endeavor Union voiced opposition to Sunday picture shows and announced that plans are being formulated for a campaign against such amusement. According to the announcement, the campaign will be waged early next month. A number of societies in South Bend with which young people are affiliated, have sanctioned the movement and will take part in the proposed fight, it was announced.

The matter of censorship was discussed at length at the Parent-Teacher Council meeting at Terre Haute this week. No definite action was taken.

"Reformers" and Their Hypercritical Piety Meet with Cold Shoulder from Legislators

THREE weeks of the annual session of New York State's legislature have already passed without the introduction of a single bill, directly or indirectly affecting any phase of the motion picture industry.

There have been rumors that this or that censorship bill will be introduced, or that an effort will be made, backed by the New York Civic League, to repeal the present Sunday law relating to the opening of motion picture theatres on Sunday through action of the municipal governing bodies.

There is a report, and it has the earmarks of truth, that the so-called reformers are finding themselves at a loss to secure either Senators or Assemblymen to introduce and father any measures which they may have in mind.

Rev. O. R. Miller has been flitting about the capitol corridors during the last week or so, acting in a mysterious manner, refusing to give the slightest intimation of his mission, button-holing members of the legislature here and there, but so far as can be learned, meeting with absolutely no success.

People Are Satisfied

Members of the Senate and Assembly are open and frank in saying that they are in favor of leaving well enough alone, and when they say "well enough" they mean that they are not likely to stir up the hornets nest of past years to satisfy the whim of a few who term themselves "reformers."

When the New York State Conference of Mayors declared, after careful investigation in every city of the state, that there was no call for a repeal of the Sunday law, that the cities themselves were satisfied with its workings, the legislature took it for granted that the great majority had spoken through this conference. Then again, Governor Miller, while not openly stating his position, is said to be favorable to a continuance of the present law. Censorship, so far as can be ascertained, is a dead measure in both Senate and Assembly.

During the last few days, however, there has been filed in Albany, a certificate incorporating the No Blue Sunday League, but whether this new organization will have much to do in the way of legislation at Albany, cannot be said. It is wise, however, so the legislators say, to be fortified in meeting any possible onslaughts of the Civic League, or similar bodies.

The No Blue Sunday League has for its purpose the opposing of individuals or bodies which are seeking throughout the land to make Sunday a day of gloom. This League is incorporated for $5,000, with its principal business office in New York city, and with William C. Appelberg, 1756 Walton avenue, Daniel F. McCallion, 416 West 215th street, New York, and C. F. White, 1753 West 10th street, Brooklyn, as the directors for the first year.

New York Women's Republican Club Is First of Kind to Indorse Sunday Shows

THE women's division of the Republican organization in the Thirteenth assembly district, New York City, at a meeting on January 18 unanimously adopted a resolution favoring Sunday shows. It has been sent to the legislature now in session at Albany.

The meeting was addressed by Charles C. Pettijohn, chairman of the legislative committee of the National Association, who explained the industry's attitude toward censorship and Sunday closing as well as other legislative matters. So far as known, this is the first women's political organization to take such decided action on the question of Sunday opening, and this new support was enthusiastically received by President William A. Brady and his associates at the National Association headquarters.

The President's Views

Mrs. Lillian Wells, president of the women's organization, was very outspoken in her views.

"I cannot understand," she said, "why some of the women's organizations throughout the country have taken a stand against motion pictures. The country is in a state of unrest, many people are unhappy, others are resentful, some feel that they are being legislated against too strongly. We are rapidly getting away from the great feeling of freedom that is really the backbone of pure Americanism.

"The things we need today are more smiles, more happiness, more laughter, more love and more play, and these things will bring about more confidence, more happiness, more satisfaction and a better understanding, and will eventually wipe out and automatically destroy social unrest, resentment and dissatisfaction.

"If the women's clubs throughout the country could have the motion picture situation intelligently explained to them, as we had at our meeting the other night, there would be more unanimous resolutions passed and forwarded to the various legislatures in the various states. The motion picture people have much to gain by going frankly to women's organizations and explaining the situation. Their cause is just and the womanhood of America is the best friend they have."

Decriers of Movies Fight Among Themselves Over Who'll Sandbag the Industry First

THE fight against state censorship is on in the state of Nebraska. A child welfare commission has introduced a bill which provides for a board of three censors, with an office force of about nine people. The censors are to receive $3,000 a year salary, and money will be allowed to pay the cost of maintaining the censorship office. The advocates of the bill are maintaining that it will bring no additional cost upon the state, as the fees from the motion picture companies will be sufficient to pay all expenses. The bill also provides Sunday closing.

Are Circulating Petitions

The exhibitors do not want censorship. A committee is in Lincoln, the state capital, representing the exhibitors in their fight. Throughout the state exhibitors are circulating petitions which declare that the public is in favor of the defeat of the censorship bill. The public is readily signing the petition. In every theatre a small table on which are petition blanks is kept near the entrance, and all patrons are invited to sign them.

When the last attempt was made to get a censorship bill past the Nebraska state legislature these petitions were circulated, and an enormous number were signed and brought before the legislature in protest against the bill.

The Sunday closing feature is being emphasized by exhibitors in calling the public attention to the bill. It is believed clearly evident that the people of Nebraska are much opposed to a "Blue Sunday." Supporters of the bill, however, seem decidedly optimistic over its chances of passage. Should it pass, an attempt will be made to have the governor, who is said to be a friend of the industry, veto it.

Second Censorship Bill

A second censorship bill also has been introduced by a rural representative in the legislature providing for a fine for showing pictures of a certain description and empowering county attorneys to prosecute. This bill was referred to the child welfare committee, which is also considering its own bill. The rural representative raised loud objections to turning his bill into the hands of a committee which probably would favor its own bill instead. The speaker, however, did not permit the bill to be taken from the committee which, headed by Representative Green, is considering both.

Pioneer Helps Hoover

The Hoover drive for the relief of starving European children is receiving an added forward thrust through a new plan for assistance conceived by Pioneer Film Corporation.

Pioneer's office staff from the chief executive down to the office boy consists of rabid screen fans who throng the projection room every time a new production is shown. Jack Bellman, Pioneer's New York exchange manager, conceived the idea of charging admission and sending the gross receipts to the Hoover committee. It is a pleasing commentary upon the spirit of the Pioneer organization to note that the attendance shows no signs of weakening. The admission charge is 50 cents, and the present outlook is that a substantial sum will be raised.

The screen rights of John D. Swain's Munsey's Magazine serial, "Billy Kane; White and Unmarried," have been acquired by Famous Players for Thomas Meighan.

Montague Love has just completed the leading role in the Walsh Fielding Company's production, "What Women Will Do."

"I'M LURNIN' FAST, AWRIGHT"
Will Rogers in Goldwyn's "Boys Will Be Boys"

Russia An Enigma

Film Situation Can Be Solved Only by Unified Action

THE European situation as regards pictures has been discussed at great length. Upon the return from abroad of every person who has been to foreign countries for business purposes the trade papers have carried interviews, statements and such regarding these conditions both at the present time and the outlook for the future.

But the present condition and future outlook in Russia has hardly been touched upon.

There are several reasons for this, the main one being that these men are loath to make statements that would be pure guesses on the face of them. And also the situation is an extremely delicate one.

The delicacy results from the fact that another element beside business enters into consideration. It is a diplomatic affair as well as an economic one, from the standpoint of the unstability of exchange and propaganda. The answer is that if too much is said there is a possibility of gumming the works. The present situation cannot be considered without a reference to exchange. The crystal gazing into the future has several dangerous angles.

Interesting Angles

One of these angles presents an interesting aspect. It is learned that the radical publications in Russia are on the lookout for any news which may be used to their advantage. They do not stop at garbling the stories. For instance, should an item be published in all innocence that the producers of the United States would like to establish a market in Russia for their productions, there is a strong possibility that the story would appear in print that America would do *anything* to secure the good will of the Russians, making a great to-do about the anxiety of the producers and reiterating the unscrupulous clauses. And after these stories have been rewritten and rewritten over and over again all through the country, no one can tell to what form they will be exaggerated and what real havoc they will accomplish.

Mark A. Miller, of the Reginald Warde organization, who has studied the Russian outlook from an expert standpoint, is most emphatic in expressing the delicacy of the situation. When seen, Mr. Miller would give but few of his views for publication. He did this, he said, not because of assuming a mysteriously wise air nor to cloak ignorance of the matter with a statement that secrecy is the best policy. He is firmly convinced that a real and lasting danger would result from too wide a discussion of the situation at this time. He asked that he be not pressed with questions that would necessitate answers in contradiction of his theory of the danger of premature discussion.

Chaotic Condition

Mr. Miller did, however, state freely that the film condition in Russia at the present time was extremely chaotic. He said that but very few films were being shown and these were of short length, mostly of the type we call educational. The Russians are not making any films themselves, and are using German stuff to a great extent. No admission fees are charged to see the shows and they have no regularity of presentation, he said.

Regarding the future Mr. Miller would make but the following statement:

"There is a decided movement on the part of the Germans to show their films, and their topographical advantage, for one thing, places them in a position to become a significant competitor when the United States does finally establish a market for its productions. Also it is in a position to recognize the type and class of pictures that will be most popular and more quickly accepted in Russia.

"What do I mean by accepted? Why simply this. The releasing of films comes under the supervision of the department of education. It will be very particular as to what pictures will be circulated throughout the country. At present the United States has very little to offer because the type of story and the philosophy embodied is for the most part in direct contradiction to theories of the present government."

Mr. Miller also emphasized the fact that the competitive methods of American manufacturers will have to be forgotten. The Russian government will not deal with individuals individually.

Concerted Action

"The concerted action of the motion picture industry will have to confine itself to an *unselfish* co-ordination of interests. They will have to form a pool," he said, "with a unit plan of marketing in view.

"At the present time the Russians are concentrating on the 'educational' film as a means of educating the vast masses of diversified peoples, whose psychology as well as language widely differ. And the pictorial will be the most practical means of education, for just this reason. When the purely pictorial films come along for consideration they will have to meet strict requirements, believe me."

New Express Service Is Available in the South

A new express service will be available to exhibitors and exchangemen in the South after March 1, when the recently organized Southeastern Express Company takes over the handling of the express business of the Southern Railway System and the Mobile & Ohio Railroad.

The company will operate over some 10,000 miles of railway, and will work from Washington, Richmond and Norfolk on the East, to Cincinnati, Louisville and other points on the Ohio, and will cover such important cities as St. Louis, Memphis, New Orleans, Charleston, Savannah, Jacksonville and Mobile, all of the important points in the interior of Virginia and many important points in North and South Carolina, Georgia, Alabama, Tennessee, Mississippi, Kentucky and Illinois.

Capitol Midnight Music Impressive in Relief Drive

The Capitol Theatre was filled to capacity at a remarkable midnight performance given on January 26 to Herbert Hoover's general committee on European Relief, the Motion Picture Committee of the Relief Council and contributors of $100. The performance was arranged by S. L. Rothapfel and was marked by the presence of several distinguished guests.

Walter Damrosch conducted 150 voices of the Oratorio Society of New York in several choral numbers and Victor Herbert set the house in cheers by the manner in which he led the Capitol orchestra in the overture from his own "Mlle. Modiste."

Mme. Desiree Lubovska and Mlle. Gambarelli entertained with two ballet numbers. Ten members of the Capitol Ballet Corps gave an impressive interpretation of Rachmanioff's "Preclude C Sharp Minor." Led by the house conductor, Erno Rapee, the Capitol orchestra, augmented to 100 pieces, played the Andante movement from Tchaikovsky's "Symphony Pathetique."

Herbert Hoover, introduced by C. C. Pettijohn, thanked the motion picture industry for its work in the relief drive. Mr. Pettijohn presented him with a beautiful engraved silver platter heaped with telegrams from all parts of the country telling of the successful launching of the industry's campaign. William A. Brady thanked Mr. Rothapfel for his big part in the drive.

Gablik Has Something New

That which is always sought but seldom found, "The Something New," happened in the industry Friday evening, January 21, when Anthony Gablik turned over his beautiful studio at 70 West Forty-fifth street to a concert arranged by himself and given to executives and writers of the motion picture business.

The concert marked the official opening of the new Gablik studios and saw the establishment of a new relation between the art of the music master, the art of the master of the brush and the art of the to-be masters of the typewriter.

Josef Kardos, pianist, Adelbert Loblovitz, violinist, and Stanley Deak, cellist, were the trio responsible for the evening of music. So fine was their work that the guest insisted on their playing not only through the evening, but into morning. In a business where adjectives are taxed beyond their limit it would be useless to conjure up any new phrases to describe the pleasure they afforded their audience.

Charles Moyer of United Artists assisted Mr. Gablik in receiving his guests.

Reformers Will Win Out in Five Years if Industry Does Not Organize at Once

William A. Brady Deplores Lack of Co-operation

WITHIN five years the same thing will happen to the moving picture industry that happened to the liquor interests, unless all branches of the industry unite and co-operate to help each other fight the onslaughts of the reformers, according to William A. Brady, president of the National Association of the Motion Picture Industry, Inc., who spoke before a number of exhibitors of Baltimore and Maryland at a luncheon given under the auspices of the Exhibitors' League of Maryland at the Hotel Emerson on Tuesday afternoon, January 25.

Accompanying Mr. Brady were Gabriel L. Hess, chairman of the censorship committee; F. H. Elliott and Jack S. Connolly; the former executive secretary of the N. A. M. P. I., and the latter the Washington representative.

An appeal was made also to the assembled exhibitors for their co-operation and help in putting over the Hoover European Relief drive, by Julius Levey, chairman of the Maryland committee, who was accompanied by Arthur Hungerford.

Papers were passed around and signed by those present, agreeing to accept admission tickets which will be sold by the Maryland committee at 25 cents apiece, which shall be good at any picture theatre in Baltimore on any afternoon except Saturdays or holidays until April 1, 1921.

Charles E. Whitehurst, president of the Whitehurst Theatrical Enterprises, is chairman of the motion picture committee for Maryland on this drive, and Thomas D. Goldberg, vice-president of the Exhibitors' League, has been appointed vice-chairman.

Keynote Is Co-operation

The luncheon was presided over by Eugene B. McCurdy, president of the Exhibitors' League, and Thomas D. Goldberg introduced the speakers. A motion was made by Phillip Scheck and seconded, that the moving picture committee of the Hoover drive be indorsed by the organization to act in any capacity that it sees fit.

The keynote of the luncheon was co-operation. That he did not come as an alarmist, were the opening words of Mr. Brady's speech. But he wants to preach co-operation. He compared the moving picture to the newspaper, only saying that it is more powerful and is not mixed up with politics as newspapers are.

Industry Divided

"But the moving picture industry at the present time is a divided camp," he said. "It was not the reformers who put prohibition over in this country; it was because the liquor interests were divided. The beer faction said they would do one thing and the whiskey faction said they would do another. And it was for that reason that prohibition was put over."

Several menaces which are now facing the industry were outlined by Mr. Brady, such as double taxation, censorship, closed Sundays and tariff.

"They do to the moving picture what they don't do to the newspapers and literature," he continued. "Such stories and plays as Macbeth are used in schools and colleges and yet they will not allow plays like it on the screen.

Wants Concrete Unit

"Moving pictures have a defense and by a concrete organization the reformers can be combated. Baltimore is one of the cities in the tour which I am making to bring the industry together. The writers, the actors, the workers at the studios, the producers and the exhibitors should all come together into a concrete unit.

"I am making this trip without any selfish motive. I have no pictures; I am not after any job, and I am in a different line of business. More than that I have enough money to live on, so I am not out to get anything and no man can give me anything.

"If the reformers are not combated, I warn you that the same thing that happened to the liquor interests by putting over prohibition will happen to the moving picture industry.

"The moving picture industry helped in the war. There was no charge of graft where it was concerned, and the accounts are an open book for all to look at.

"The industry should wake up to the seriousness of the situation; it should concentrate, combine and organize."

Gabriel L. Hess spoke next. While his field of work is that of organization, he said, he realized how much work could be done by organization and how little without it.

"During the three years that I have been in this work," he said, "sixty bills throughout the United States were introduced for censoring moving pictures and the record shows that all have been defeated through the efforts of the organization. It was not through the co-operation of the exhibitors or any other branch of the industry, but simply because we were lucky to defeat them.

"In the next thirty days there are 50 bills against the industry's interests pending in Washington. We are working day and night on the matter and the work would be easier with the co-operation of the exhibitors and others.

"Without the co-operation of the exhibitors, the industry will go back to what it was ten years ago and the pictures will be only of a grade that will appeal to a 12-year-old child. We are getting attractive pictures today and the best minds have been employed in the business."

Mr. Hess then named Gertrude Atherton, Rupert Hughes, Sir Arthur Henry Jones and others.

"These people do not write stories that are immoral," he exclaimed. "Then when these pictures are made by the best brains in the country, a $1,500 petty official is allowed to cut it down and drive away patronage. If things continue in this way, in a short time the magnificent houses that you have built will have to be turned into garages, skating rinks or warehouses, for you will not be able to support them with the class of pictures you will get. By co-operation you will be able to repeal and stop adverse legislation."

Goldberg Tells Incident

Thomas D. Goldberg then took the floor. He said:

"I want to tell of a recent incident which has a direct bearing on co-operation. Formerly when I went down to the City Hall to get my yearly license, I paid $1 for examination or inspection. Even though it is not required by law to do so, this has been paid by all exhibitors. When I got my license this time they asked me how many seats I had in my house, and when I told them they said it would cost me $10 for the inspection. I asked them whether there was any law or ordinance which stated that I had to pay this amount when I had only paid $1 in previous years. I was told that it was because the city solicitor had ordered it.

"The man who waited on me said, 'It is a small thing, why kick,' and I was told that the others had paid it. But I refused because there was no law or ordinance to make me pay it. I hope you fellows who have paid it get your money back as some of you have said you would, but if you had come to your league and we had stood pat on the matter no one would have had to pay. If you had co-operated no one would have paid out the money."

Mr. Goldberg then dwelt on the Hoover drive and said that they wanted to get $150,000 from the moving picture entertainments and that this is half of the Maryland quota.

Julius Levey appealed to the exhibitors to help the Hoover drive all they could.

Jack Edwards, business manager of the "Way Down East" company in Baltimore, said he received a communication from D. W. Griffith in which he offered that a special performance of that play be given on a Saturday morning with the full orchestra accompaniment and that the entire gross proceeds be given toward the Hoover fund.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. P. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.
Member Audit Bureau of Circulations

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ADVERTISING which is merely printed argument is not moving picture advertising in its best sense. It has been the habit of a few of the old line advertising men to insist that the so-called "reason why" copy is the only sound, satisfying and successful way to sell your wares. This idea wholly overlooks the amazing lesson of success taught by the screen itself—the lesson of the picture and the atmosphere of color.

The greatest selling copy in our industry is the cleverly contrived and simple copy done with pictures, taste and color, because it hits a picture man full in the eye and makes him think and at the same time affects him through the atmosphere of the advertising.

The finest example of this type of sales copy we have seen in many weeks is the Robertson-Cole color copy in this issue of Moving Picture World. It breathes success and must have been inspired by the excellence of the product it advertises. We heartily congratulate Robertson-Cole on doing a business-like thing in the best manner.

It is pleasant to record the arrival from Paris of Daniel G. Tomlinson, whose knowledge of the foreign market is possibly more up to the day than that of any American either in Europe or the United States. Mr. Tomlinson having successfully operated "on the spot" in the foreign field is in America on a business trip of short duration, and when he returns will take with him a selection of the newer pictures from independent producers for the foreign field which, he advises, calls today for good stories, well made and with no especial demand for stars. Mr. Tomlinson excepts in this statement the big headliners who have, a limited few of them, established reputations in the foreign markets.

Mr. Tomlinson will establish offices in New York but will make his headquarters in Paris, making trips across as the occasion demands. His successful work in behalf of Fox Entertainments as director of the Fox Continental distribution has placed that American organization in the front rank, and his personal qualifications insure all the business which his time can take care of.

For the present Federal censorship of moving pictures is dead. This is due to the efforts of the National Association and its ability to quote cold facts to meet the un-American arguments of the reformers.

There are papers in the industry which are not aware of this condition, and one of them has just issued, after the fight is over, a call to the National Association to get busy on Federal censorship! Few people in the industry will have the advantage of seeing the joke because so few in the industry see the publication which printed it.

News of business revivals and the restoration of confidence is beginning to be evident on every hand. As far as moving pictures are concerned there is nothing the matter with the industry or the business except a fear of the future through the pernicious activities of blue law and censorship agitators.

"Hold Your Horses" a Genuine Success

The more I see of the moving pictures of today the more I am convinced that the critics of the screen had best see more pictures before they do more talking. When I say critics, I mean the gloomers who say that the screen is going to Gehenna on sex appeal and that the movies are tearing our moral fabric into small shreds.

This is by way of preface to a word about "Hold Your Horses," a new offering by Goldwyn, in which Tom Moore reaches his greatest heights as an actor and whereby Rupert Hughes again demonstrates that brains will delight audiences.

There are those who will attribute to its titles the great success which this production will achieve. They will be wrong in so doing if they stop there. "Hold Your Horses" is an example of the use of titles as a part of a production, rather than as a crutch on which a production can hobble by.

I saw "Hold Your Horses" shown before an audience of some 4,000 persons. In other words, I saw it in action, on the firing line with the public, and for your information it proved itself an extraordinary entertainment, absorbing, fascinating and very human. It is a production adopted to all altitudes of brows, and the chief fault to be found with it is that it will create an appetite with the public that ordinary fare will fail to satisfy. This worry is not Goldwyn's nor will it bother Hughes.

Rupert Hughes is the censor's greatest enemy. His brain product—and "Hold Your Horses" is a Hughes' product all the way through, Hughes in plot, Hughes in treatment, Hughes in the inspiration of its acting, Hughes in the elusive grace of its humor—confounds the man who seeks to evolute by process of law the greatest medium of human expression.

Aside from the fact that "Hold Your Horses will make a vast amount of money—its showing is of immeasurable service to the screen, as it adds another striking example of the present excellence of moving picture productions and an eloquent argument against reformers and censors.

ARTHUR JAMES.

E. V. Brewster Says Movie Industry Is Killing Goose that Lays Golden Eggs

I THINK," says E. V. Brewster, president of Brewster Publications, "this is the first time I have ever been asked for my opinions on motion pictures and certainly it is the first time I ever gave any. I have never mingled with motion picture people much and have never taken sides in their politics. I have been merely an onlooker.

"For over ten years I have sat at my editorial desk and watched the evolution of the photodrama; keenly interested in its progress, noting its ups and downs, and observing the gathering forces that lead to destruction. At times it seemed that only a Napoleon or a Lincoln could save the situation, but no such commanding personality has yet appeared. I have viewed things from a different viewpoint than most persons are privileged to view them. Editing several magazines has enabled me to get a peculiar angle.

"Our magazines go direct to the public, to the fans, who are of course the court of last resort; and, reading thousands of letters every year from these people has put us in close touch with them; but their complaints and grievances seldom have reached the ears of the powers that be. Their likes and dislikes, their needs and wants are unknown and therefore are unheeded.

"And that is the greatest evil and danger that I see—the fact that there is apparently no avenue of communication between the producer and the public. The producer seems to think only of the exhibitor—'What will sell?' 'What does the exhibitor want?' 'Will the exhibitor take take kindly to this or that sort of picture?' And the exhibitor is often made to favor and accept certain types of pictures that are farthest from the requirements and wishes of his patrons.

"While the exhibitor tries to keep his ear to the ground and to pick up here and there the views and wants of his patrons, he cannot possibly do so with any degree of certainty, and he is often lead astray by the gushing comment of a few loud-mouthed know-it-alls who never fail to megaphone their opinions while passing from the theatre. And the exhibitor is often fooled into accepting pictures that he never would have accepted could he have seen them in advance.

Capital Frightened Away

"Every community has just as many possible patrons who seldom attend the picture theatre, as it has patrons who attend regularly. Under the present system, these possible patrons cannot be reached. Either they have never yet attended, or they have been fooled so many times, or have seen so many bad pictures that they have lost interest. Some day there will be devised a system of direct communication between the public and the producer, and when that day comes, let the exhibitor beware!

"Capital has been frightened away. So many millions have been lost by extravagance, waste, bad management and general inefficiency in the picture business that it is getting harder and harder to attract new capital. A short time ago the big producing companies were face to face with disaster. There seemed to be a large over-production, and the cost of production had mounted so high that a fair profit, or any profit at all, seemed impossible.

"Then they started to cut salaries, and then to abolish the star system. No sooner was this movement under way then along came a fad for super productions. 'Let us produce stupendous pictures,' was the cry. 'Let us make only *big* pictures. Never mind the story or the star, but let us sweep them off their feet with a lavish display of gorgeous sets and furnishings that will so appeal to the eye and to the sense of magnificence that nobody will think of the plot and the story and the star and the acting.'

"And so, we now see only *big* pictures. And the exhibitor looks at a scene or two, and he says, 'Enough—it is big—it is great—never mind what it is all about, I'll book it.' When a really great picture comes along, like 'The Miracle Man' or 'The Jack-knife Man,' the releasing organizations say, 'Oh, no, we can't release this. We want only *big* pictures.'

"Some recent pictures cost around $400,000 to produce, and the public must pay the price. I believe that I could acceptably produce either of the pictures mentioned above for about $25,000, and any of the $400,000 pictures for $50,000, and they would be almost as acceptable as these tremendous productions. Give me the story first, and let the settings be a matter of secondary consideration.

"If you don't give me the story, then you must give me a few hundred thousand dollars to spend on gorgeous scenery and furnishings. Quite true, good stories are scarce, but the producer does not go about it in the right way to get there. They are willing to pay upwards of $50,000 for a story, yet there is a way to get far better stories for $1,000 each.

"The mania for producing novels and stage plays, for which fabulous prices are paid, is appalling. In most cases they are not worth a dollar more than if they had been written by unknowns and had never been published or staged.

"And there is one more danger to the American producer—there are many other dangers, but I shall mention only this one—and that is the foreign product. Let the American producer beware of his dangerous rivals across the seas!

"The motion picture industry offers golden opportunities in America even yet, but they are slipping through our fingers.

"What we need most is organization. This seems almost impossible, however, because we have so few really big and unselfish men in the industry, and so many that are inefficient, selfish, short sighted, and even vulgar. As it stands now we are killing the goose that lays the golden egg. Thousands, yes, millions of people who were once patrons, now are not, and they won't be until we get organized on a more solid basis."

Wolfberg Leaves Famous Players-Lasky to Accept Position with Coal Company

Announcement has been made that Harris P. Wolfberg has severed his connection with Famous Players-Lasky Corporation. His resignation caused surprise in the industry because it has been freely rumored that he was slated to be promoted to general sales manager to take the place of G. R. Kent, recently elevated to general manager of Paramount. Wolfberg has been district manager of Famous Players, with headquarters in Chicago, for about a year, having had a remarkably quick rise to this important post.

He has accepted the position of vice-president and general sales manager of the Lake and Export Coal Corporation, one of the largest coal mining and exporting companies in the country. It is understood that he owns stock in the company. Under his management a department for handling theatre coal contracts, especially motion picture theatres, will be instituted.

Mr. Wolfberg's rise has been rapid. Before the war he was engaged in business for himself, having prosperous exchanges in several cities. After his service in the war, Wolfberg became salesman for Famous Players. He was elevated in a short time to branch manager at Cincinnati.

Shortly afterward he was appointed special representative, with jurisdiction over Cincinnati, Cleveland, Detroit, Pittsburgh and Indianapolis territories. Again his ability as a constructive salesman won him prompt promotion and he was made district manager of the Chicago, Minneapolis and Indianapolis districts.

Having been located in so many parts of the country during his film career, Mr. Wolfberg is probably one of the best liked film men.

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Something Different

(*Constance Binney—Realart—5 reels*)

M. P. W.—"Something Different" with its setting in the land of adventure and escapades stands out as fresh and new.

E. H.—Exciting and entertaining and thoroughly artistic.

N.—The producers certainly haven't hit upon something different in theme and characterization for Constance Binney's latest release.

T. R.—Possesses romance, thrills, comedy in abundance, is well directed and ranks as extremely pleasing entertainment.

Black Beauty

(*Jean Page—Vitagraph—7 reels*)

M. P. W.—Artistically and photographically the entire production is a masterpiece.

N.—Those who haven't read it have surely heard of it. And the exhibitor should have no trouble in playing to capacity.

T. R.—"Black Beauty" looms large on the horizon of 1921 with promise of outliving this year and other years on the exhibitor's books.

W.—Extravagant and spectacular production. Drags in spots, but offers several good thrills and a fine finish.

Prisoners of Love

(*Betty Compson—Goldwyn—5 reels*)

M. P. W.—As shown to a vast audience at the Capitol Theatre, "Prisoners of Love" held absorbed attention when once well under way and received an outburst of applause at the conclusion.

N.—Very unusual and artistic drama.

T. R.—It can be listed as a stellar attraction likely to win universal favor and registering high box office value.

W.—Exceptionally dramatic sex problem story with powerful acting situations very well done.

The Devil

(*George Arliss—Pathe—5,682 feet*)

M. P. W.—The screen version of "The Devil" is a carefully and effectively produced photoplay that will interest all kinds and conditions of film patrons.

N.—Very artistic with Arliss superb in his screen debut.

T. R.—Furnishes an excellent example of what good screen results can be achieved in the filming of a rather unpleasant theme when masterly direction combines with clever acting.

W.—Fine acting of George Arliss the outstanding feature; production generally good.

One Man in a Million

(*George Beban—Robertson-Cole—6 reels*)

M. P. W.—Because of its many good qualities, notably its gracious and optimistic mood, "One Man in a Million" should prove a delightful entertainment on any program.

N.—Character study is satisfying offering.

T. R.—Mr. Beban has given his public a photoplay that will be universally admired and applauded.

W.—Well made, but lack of interest in theme detracts from characterization of Beban.

Man—Woman—Marriage

(*Dorothy Phillips—First National—9 reels*)

M. P. W.—Is a fine example of this class of film entertainment.

E. H.—Is one of the screen's greatest attractions.

T. R.—This picture will be one of the big pictures of the year. It is a lavish production.

W.—Tremendously spectacular but lacks big heart interest.

The Kid

(*Charlie Chaplin—First National—6 reels*)

M. P. W.—Will receive a rousing welcome.

E. H.—There will be few if any who will not regard it as one of the greatest box office attractions since the commencement of pictures.

N.—Is going to receive the attention of the entire picture-going public, and if it doesn't set new box office records our judgment is badly at fault.

T. R.—With all the exquisite bits of humor which make the Chaplin comedies in a class by themselves, yet "The Kid" all the way through keeps one hovering between tears and laughter.

W.—A knockout.

Sowing the Wind

(*Anita Stewart—First National—6 reels*)

M. P. W.—Anita Stewart scores heavily in screen version of famous stage play.

E. H.—In the Louis B. Mayer's production of "Sowing the Wind" there comes to the screen a splendidly enacted drama of compelling strength.

N.—"Sowing the Wind" is probably the best production in which Miss Stewart has ever appeared.

T. R.—A highly emotional drama, rather verging on the melodrama, full of tense scenes and dramatic moments.

W.—Strong, virile drama in "Sowing the Wind."

The Frontier of the Stars

(*Thomas Meighan—Paramount—5 reels*)

M. P. W.—Should provide very good entertainment.

E. H.—A somewhat sugar-coated of New York's East Side life. It is a picture that will please those who prefer a combination of sentimentality and crook melodrama.

N.—The picture should be a winner anywhere.

T. R.—Holds the interest throughout.

W.—Rather slow of action for crook picture; first reels contain very little action; last reel good.

"HELLO, WHERE 'GOIN'?"—CHORUS: "OH, WE'RE JUST GONNA PUT SOME NEEDLES IN THE HAYSTACK"

Scene from "On a Summer's Day," made by Mack Sennett for release by Paramount. Harriet Hammond is the lassie at the extreme right

B. B. Hampton Tells Why the Industry Needs and Must Have Support of Public Opinion

BENJAMIN B. HAMPTON, who is now on the West Coast producing pictures to be released through Hodkinson, recently wrote an illuminating article on certain phases of the moving picture industry, which was published in The Pictorial Review.

Sustaining the stand he took in that article, and to define the purpose for which it was written, he has sent the following telegram:

"My article, 'Too Much Sex Stuff in the Movies,' published in the February number of The Pictorial Review, was carefully planned to benefit all departments of the picture business

"Is Strong Movement"

"There is strong movement in all parts of the country for censorship and Sunday closing. Legislative lobbies can do nothing to stop or deflect moral force of public opinion through direct appeal to the public. We must show the public that the censorship is wrong and that the industry will correct the abuses to conform to public taste and approval. Sooner or later public opinion rules this country—it does not always move wisely, nearly always moves emotionally and often silently.

"The great silent vote, as the politicians call it, or the family trade, as we term it, is drifting steadily into an attitude hostile to sex and crook pictures. Vigorously narrow reformers are taking advantage of the situation and are demanding censorship and Blue Sunday legislation. All over America churches and women's clubs for months have been organizing formally and demanding reform in pictures. Newspapers in several large cities are conducting crusades against sex and crook pictures.

Must Cleanse Record

"The picture industry must get public opinion on its side. The picture industry cannot win public opinion until it cleanses its record of sex pictures. No individual exhibitor can make the fight—the exhibitor must have the intelligent co-operation of the public. The exhibitors cannot get this co-operation until the public becomes educated to the truth, and the truth is that the overwhelming majority of producers and exhibitors are clean, decent men who want to operate clean, decent businesses.

"This article of mine is of great value in educating the public along intelligent lines; I hope to write other articles also, and, in fact, it is my desire to continue the work until public opinion learns that the men and women in pictures are just as anxious to give clean pictures as are the clamorous reformers.

Public Responsible

"There is no possibility of quietly cleaning up within the industry—first, because reforms do not come that way, and, second, because tremendous public force is already directed against us from without.

"My article in The Pictorial Review is laudatory of picture interests and shows that the public in itself is responsible for the character of pictures shown and that necessary reform cannot be obtained by legislation, but can be obtained only by public opinion, working harmoniously with the picture industry.

"As a journalist and editor, I have studied the history of reform movements in America from the beginning of Neal Dow's campaign for temperance and all the movements exhibit the same general characteristic. When a reform movement is directed against an industry, history proves that the industry can save itself, only by cleaning itself of the elements that give offense and then getting public opinion on its side. Unless these steps are taken, reformers with more zeal than judgment get control of the situation.

Didn't Heed Warning

"The wine and beer interests of this country were warned for years that unless they divorced themselves from the hard liquor interests they would be ruined. To my knowledge, at least one great brewer started a movement to bring about a separation of wine and beer from whiskey, but this man was discharged from his task by talk of injuring the industry. The failure of his associates to listen to his advice put the brewers out of business.

"Thoughtful men advised tobacco manufacturers against teaching boys to smoke cigarettes. The manufacturers refused to listen and a score of States have passed anti-cigarette laws.

"The pictures industry will be advised unwisely if it fails to heed the warnings that are coming to it from every side. We men, with fortunes invested in the business, cannot make progress under censorship and Blue Sunday laws. Our one and only hope is to face conditions frankly and courageously and to clean house and to win public support.

"Public opinion can be won to our side, but not unless we come into the open and place ourselves definitely and positively on the side of decency and cleanliness. We must pledge ourselves to conduct our business so every member of the family is safe in every picture theatre in the land. That is my platform, and I am confident that the American public will endorse it."

In the Cutting Room

By ROY L. McCARDELL

Written for Moving Picture World

I HAVE written many pictures large and small, but until last week I had never cut or titled any cinematographic work except my own.

I would not have undertaken the cutting of another man's picture, save for the fact that the task I undertook, in the case that prompts this article, was a labor of love, it being a screened version of Charles Dickens' "Our Mutual Friend."

Of all the world's great writers, I consider Dickens the greatest. So vital, so lifelike have been Dickens' depictions of contemporaneous humanity that, in my humble opinion, there has never been another writer whose tales have the same close touch to real, flesh-and-blood men, women and children as Dickens. For this reason I hold, and have always held, that his work, when sympathetically and understandingly handled, was particularly suitable for the screen.

Masterpieces of Dickens

I have always desired to adapt the masterpieces of Dickens to moving pictures, and in and out of season have asked all of the leading picture producers to let me make scenarios from them.

So it was, when I was asked if I would edit, cut and title "Our Mutual Friend," I was eager to do it, and I was more than eager when I saw the picture.

The picturization of "Our Mutual Friend" that I was asked to edit, abridge and title, seemed to be peopled by characters who had stepped from the master's pages.

This picture had been taken in Copenhagen with Danish actors, and a Danish director, by the Nordisk Film Kompagni. Yet the scenery was of England, the actors were English types, the costumes and settings were of the period of the story.

Without titles, the picture was in twelve reels. It was in two parts. With titles a production of this extent must be fifteen reels in full!

I was asked to abridge it to the limits of the usual American super-special.

To do this it was necessary to sacrifice and eliminate many of the minor characters, and also the side issues and by-play which are so characteristic of Dickens, and yet are of such interest in his books.

I trust Dickens, in the spirit world, will be aware of how reverently I went to my task, and that he will not page me by ouija and berate me in anger or in sorrow, for I did it to make a more effective and succinct story on the screen.

In the cutting of this picture—from twelve reels down to six, I entered into a new and interesting and most important and fundamental part of pictures.

Here, at the cutting tables, was the boiler room of the works. Here was the machinery and the dynamos. Here experts whom you never hear of, work unrecognized and unknown. They shape the story, slowly, patiently, expertly. They are busy surgeons of the dissecting room. The cutters scan the film, exercising the superfluous, eliminating the redundant and the unnecessary, cutting the humor down to the laugh, and the pathos to the tear.

Here you see expert hands and trained eyes bringing order out of chaos.

Here is a place where quick decision and able judgment is most necessary; for, when the picture fails to score, the blame falls on the titling and the cutting.

And yet, in this most important department, the hours are the longest, the work the hardest and most exacting and—most often—the pay is comparatively small.

Over and over again—winding, rewinding, inspecting—seeking where the emphasis of brevity may be introduced, transposing where contrast will be most effective—the personnel of the cutting room toils through weary hours.

When every moving picture magnate, who talks nothing but millions—when every moving picture author—who has had it easy, as I have had it—is sentenced to serve a good long term in the stokehole of the works—the cutting room—then a great step forward towards a standard quality of uniform excellence in production will have been made.

Milne Assumes New Duties

Peter Milne, who has been in the titling department of the new Paramount Studio on Long Island, has assumed new duties under Tom Geraghty, supervising director. Mr. Milne will act as contact man between the editorial department and Mr. Geraghty's department. His new work will have to do mostly with obtaining suitable stories for production, assisting both Mr. Geraghty and Mr. Durant, head of the editorial department.

Zukor Buys William A. Brady's "Life"; July Release for Spectacular Melodrama

ADOLPH ZUKOR announced last week the purchase by the Famous Players-Lasky Corporation of William A. Brady's recently completed spectacular screen melodrama, "Life," and that it would be a July Paramount release. It was directed by Travers Vale and is an adaptation of the famous melodrama of that name which scored a big success when produced several years ago in New York at the Manhattan Opera House. Acclaimed at that time as the biggest melodrama ever produced on the New York stage, "Life" enjoyed a run of more than six months there and was later seen on tour in the principal cities of the country.

Written by Thompson Buchanan and Mr. Brady the story is said to be one that lends itself admirably to the screen. Its theme is one of contemporary life in New York—a tale of love, romance, crime and adventure.

To interpret "Life" on the screen, Mr. Brady engaged an all-star cast, including several players who recently have added to already enviable reputations won behind the footlights of the Broadway stage. Leonard Cooksey, who plays the inquisitorial chief of detectives, recently came into his own on the stage through his performance opposite Mary Nash in that star's new play, "Thy Name Is Woman," at the Playhouse.

Nita Naldi, who in "Life" is said to prove a most fascinating screen siren, had a leading role in the cast of "Opportunity," the Owen Davis melodrama which Mr. Brady presented at the Forty-eighth Street Theatre. She will be remembered for her fine performance in support of John Barrymore in the Paramount screen version of "Dr. Jekyll and Mr. Hyde," released some time ago.

Rod LaRocque, who plays a debonnair and polished doer of evil deeds, returned to the stage this season in a prominent role in "Anna Ascends," which is now on tour after an engagement at the Playhouse. He may now be seen in the current George Fitzmaurice production for Paramount, "Paying the Piper."

Effingham Pinto, as "Dago Mike," plays the same role in "Life" that he created in the Brady melodrama at the Manhattan Opera House. He, too, is now a member of the "Anna Ascends" company, as also is Leeward Meeker, who plays a more or less worthless son of a millionaire in "Life."

In addition to these, all of whom are now appearing in Brady stage plays, the line-up include Arline Pretty, Jack Mower, J. H. Gilmore, Edwin Stanley and Geoffrey Stein.

Richard Barthelmess to Play Lead in "Youth," Paramount's Film Produced by Fitzmaurice with a Notable Cast

THAT Jesse L. Lasky is to pursue in "Experience," George V. Hobart's spectacle play which is to be produced for Paramount by George Fitzmaurice, the same policy of super-star casts which he has already inaugurated in Hollywood is evidenced, it is said, by his announcement that Richard Barthelmess, who has played the leading roles in many of D. W. Griffith's pictures, including "Way Down East," and who is one of the most popular players of the screen, will be seen in "Experience" in the leading role of Youth. Mr. Lasky explained that he had engaged Mr. Barthelmess for this part because Youth is supposed to typify young American manhood, and of all the men now playing on the screen Mr. Barthelmess is looked upon as the ideal type.

Announcements of other well known players who will make up the cast for this picture are to be made shortly.

It is expected that Mr. Fitzmaurice, who recently returned from a vacation in Europe, will begin work on the film immediately at the new Famous Players-Lasky studio in Long Island City. The director is now making plans for the production, which, it is said, will be one of the most lavish ever shown on the screen. The continuity is being written by Waldemar Young, working in close co-operation with the author, Mr. Hobart.

In "Experience" Famous Players-Lasky Corporation is said to have one of the most valuable properties of the screen. Since its first production in New York several years ago this big spectacle play, which is somewhat like "Everywoman" in its treatment of theme, has been an outstanding financial success of the American theatre. It ran for more than a year on Broadway, and has been on tour nearly every year since. It is said that its profits to its author and producers have amounted to nearly $2,000,000, and it is still being played.

Behind its amazing success is one of the most interesting stories of the American stage. Mr. Hobart, who has since become one of the most prolific and successful of American playwrights and librettists, experienced the greatest difficulty in finding anyone to produce the play. All of the Broadway producers declared it would not be successful, and would cost too much money to experiment with.

Hobart was persistent, however, and eventually persuaded Elliott, Comstock and Gest to produce the piece with William Elliott in the role of Youth. Success followed, and the play immediately entered upon a run which has long been the envy of Broadway producers. The reason for the success of "Experience," it was explained later, is that the piece typifies the imagined experiences of everybody in the struggle of life, thus making it appeal universal.

Stunt Serial

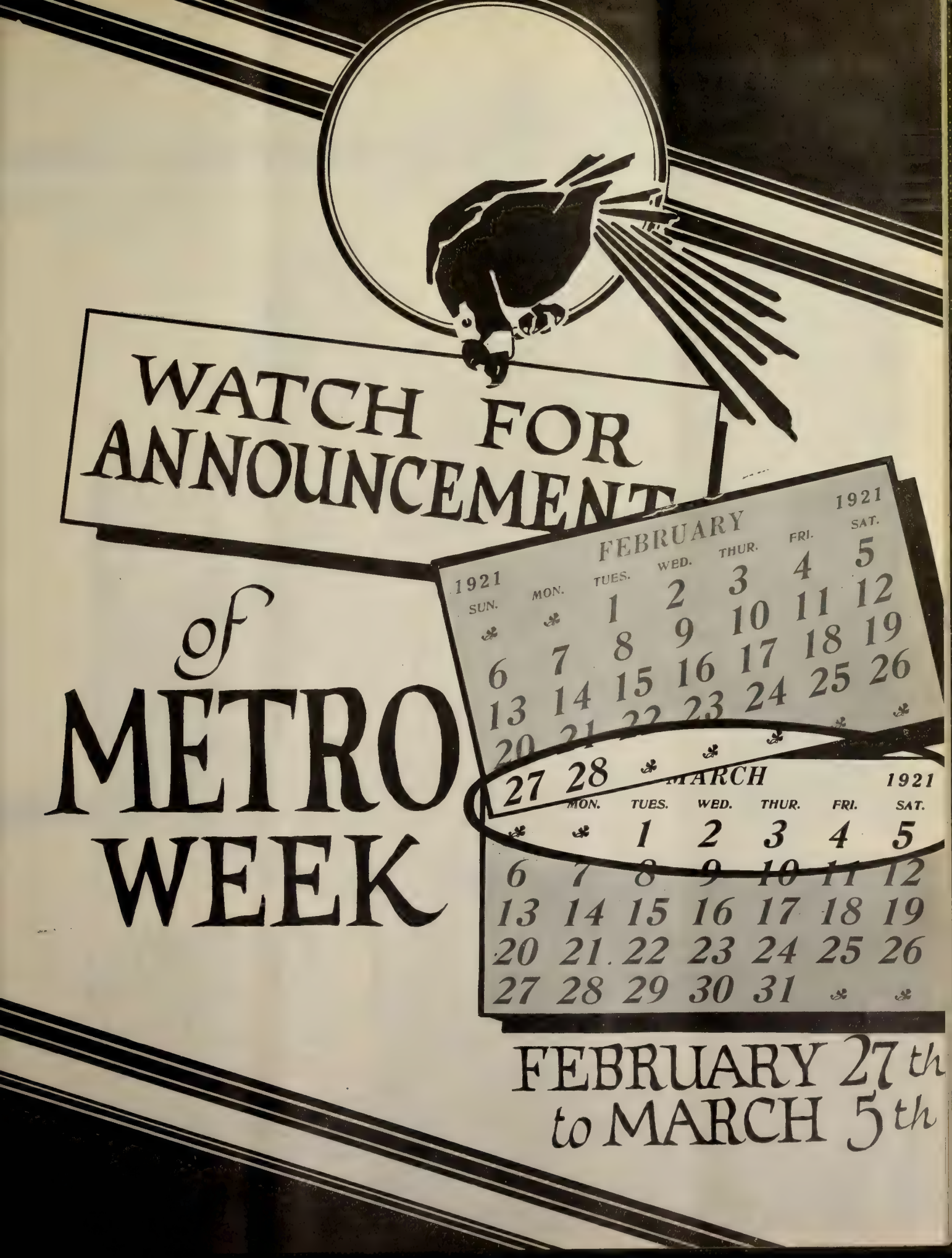
Charles Hutchison, whose extraordinary thrill stunts in Pathe serials have made him a favorite screen star, lives up to the expectations of his admirers in "Hearts of Stone," the third episode of his new picture "Double Adventure." There are scenes of spirited action and a generous number of daring stunts displayed in the two reels of the latest episode, which Pathe will release February 6.

Standing in Big Roles

Gordon H. Standing, who recently forsook the screen, temporarily, to play a leading part in a J. M. Barrie playlet, "Half an Hour," will be seen in prominent roles in the first two releases of the Sherman Productions Corporation, "Man and Woman" and "Miss 139."

W. W. HODKINSON AND SOME OF HIS AIDES

Left to right: Richard Weil, publicity manager; P. N. Brinch, general sales manager; W. W. Hodkinson, president of the Hodkinson Distributing Corporation; Raymond N. Pawley, treasurer; A. W. Smith, Jr., assistant sales manager; George Brewster Gallop, Jr., advertising manager


WATCH FOR ANNOUNCEMENT
of
METRO
WEEK
FEBRUARY
1921
SUN. MON. TUES. WED. THUR. FRI. SAT.
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MARCH
1921
MON. TUES. WED. THUR. FRI. SAT.
1 2 3 4 5
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13 14 15 16 17 18 19
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The OFFSHORE PIRATE

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Adapted by Waldemar Young from the Saturday Evening Post Story. Directed by Dallas M. Fitzgerald

METRO PICTURES CORPORATION

World's Largest Menagerie and a Disappearing Lake Will Be Features of New Fine Arts City

MURRAY W. GARSSON, president of the Fine Arts Pictures Corporation, has just returned from Jacksonville, Fla., and reports that Fine Arts City has passed the prospective stage and actual work commenced in carrying out his plans to make former Camp Johnston the most complete motion picture city in the world.

One of the distinctive features will be a large menagerie maintained for the use of the many companies contracting for studio space. The animals are the property of two of the largest circus combinations in the world, and it is said anything from an elephant to a porcupine can be had on a minute's notice. Included in the menagerie are lions, tigers, giraffes, buffaloes, wolves, bears, elephants, monkeys, gorillas, chimpanzees, foxes, leopards, zebras, cobras, boa-constrictors, armadillos, in fact almost every known species of the animal and reptile kingdoms, any or all of which can be had by the day or week, the same as a producer would get any other kind of prop.

This is distinct advantage to producers of serials, features or exclusive animal pictures. It is announced that Mr. Garsson's plan not only makes it possible for the producer to get just what he wants when he wants it, but at a minimum expense to the user.

A Disappearing Lake

Other features of Fine Arts City will be a unique disappearing lake. It has the combined usefulness of providing locations for nautical stunts, sea battles, yacht races, aquatic sports and hydroplane maneuvres, and by its mechanism it can be made into a sunken garden with pagodas, statuary and hanging walls, much like the hanging gardens of ancient Babylon.

Mr. Garsson says: "We are going to have the most complete and up-to-date plant of its kind in the world, and every accommodation and convenience that a producer may need will be found within the gates of our city.

"In addition to the menagerie and disappearing lake, a part of our seven-hundred-acre tract will be set aside for a beautiful bungalow colony, where the people and players connected with the producing companies may live not only comfortably, but luxuriously and exclusively.

Hospital, Theatre, Etc.

"Everything will be done for their comfort and convenience. Branch stores dealing in all the necessities of life will be established within the limits of Fine Arts City. Then there will be a hospital, motion picture and vaudeville theatre, gymnasium and swimming pool—in fact, everything to make Fine Arts City the most delightful spot in the country for motion picture workers.

"The Rotary Club of Jacksonville is enthusiastic over our establishment and have come forth with assurances that they will lend my company and the producing companies with us every co-operation possible.

"The Kiawanis Club, an organization composed of the young business men of Jacksonville, have also manifested a like enthusiasm over our project and promise to give us every assistance within their power.

"The Jacksonville Furniture Men's Association have gone on record that they will not only welcome producers coming to Fine Arts City, but that they will lend them every possible aid at a minimum cost.

"To this end, there will be a warehouse on the grounds that will be fully supplied with every conceivable kind of furniture, embracing all the period styles from the days of ancient Rome to the present day.

"There will also be a costuming department where a producer can either rent or have manufactured anything from a Cleopatra veil to a complete army outfit, whether of modern or medieval times.

Ready Within Two Months

"Nothing will be left undone to make Fine Arts City the ideal place for motion picture production and as Nature has endowed the State of Florida and the sister State of Georgia with all the scenic beauties at her command, from mountain stream, through hills and dales and everglades, over expanse of desert waste to the picturesque beaches swept by the ocean's roll, all amid a climate tempered in Winter by the warmth of the Gulf Stream and cool in the Summer months by refreshing breezes.

"Mists and fogs are practically unknown and the weather man's record says the rainfall in Florida generally is far lower than in most other sections of the country, the sun shining clearly on an average of 26 days a month throughout the year.

"My plans are already under construction and I hope to have Fine Arts City completed and ready for occupancy by the various companies that have signified their intention to make Jacksonville their producing headquarters within the next two months."

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Keeping in Personal Touch

By FRITZ TIDDEN

ON Sunday evening, January 23, the Green Room Club held what it called a Francis Wilson Night, at which the famous actor now reappearing with great success in "Erminie" was the guest of honor at one of the club's periodical revels. The usual dinner was followed by a long and extremely interesting program, which included two short plays, "We Have With Us Tonight," and "Bound East for Cardiff," by Eugene O'Neill, and a variety of "single" turns consisting of a song revue, "Green Rumors," Janet Velie and Jay Velie, J. Warren Keane, Harry C. Browne, Eileen Curran, Hibbard Ayer, Tom Lewis and Seymour Firth. Mr. Wilson made a significant and interesting speech, touching mainly on Equity matters.

* * *

Prominent Paramounters in New York during the week were District Manager W. E. Smith, of Philadelphia, and Lester Rosenthal and John D. Clark, branch managers, respectively at Washington and Philadelphia.

* * *

There are three new members now enrolled in the New York lodge of the Motion Picture Directors' Association, three names old in the industry. They are John Emerson, author and producer, Charles Maigne, of the Famous Players-Lasky staff, and Joseph Richmond. At the installation of the new members Charles Miller presided as director of the lodge for the first time since his election recently.

* * *

The personal pledges of the members of the F. I. L. M. Club to the starving children fund approximate $3,000. Two events of interest took place in the club this week when Nat Beier succeeded Henry Siegel on the membership committee and the election to membership of the Climax Film Corporation.

* * *

Harry H. Buxbaum, manager of the Famous Players-Lasky Corporation, New York branch exchange, was given a birthday dinner on Wednesday evening, January 19, in the Gothic Room at Murray's. Besides celebrating the anniversary of Mr. Buxbaum's birth the dinner partook of a "get-together" nature, the executive and sales staff of the exchange meeting the new general manager of distribution, S. R. Kent. Harry G. Ballance, who succeeded Mr. Kent as general sales manager, F. V. Chamberlin and Harris P. Wolfberg.

Manager Buxbaum was warmly congratulated by the members of his staff on his anniversary and by the representatives of the home office on the success of his management of the New York branch exchange. Speeches by the guest of honor and the executives of the home office and exchange dealt with the spirit of team work developed in the Famous Players-Lasky organization, the wonderful growth of the business and the opportunities it offers for advancement. A toast to Adolph Zukor, president of the company, was given at the opening of the ceremonies. In addition to the speeches a special program of entertainment was given by professional talent.

Among those present were H. H. Buxbaum, S. R. Kent, F. V. Chamberlin, Harry Ballance, Harris P. Wolfberg, Harry Danto, George Schaefer, A. Weinberger, and Messrs. Gladhill, Fried, Marin, Ferraro, Burnstine, Sonin, Brown, Goldstein, Roosevelt, Lyons and Robinson, of Paramount's New York branch exchange.

* * *

H. Somerville, who has been in the South for the past year, has returned to New York to assume the management of the New Fourteenth Street Theatre. Mr. Somerville is no stranger to this house as he was resident manager of it before he went South. He is remembered for his artistic fronts and exploitation ideas.

* * *

A story has been circulating to the effect that Metro's production of "The Four Horsemen of the Apocalypse" was to be presented at the Astor Theatre early in February. No confirmation of this could be secured in the Metro offices, but the Henry W. Savage, Inc., office rises to remark that the seat sale for Madge Kennedy's stardom in "Cornered," the present incumbent of the Astor, has been extended to eight weeks in advance, and further states that it is likely that the play will remain at that theatre for the balance of the season.

It seems that Metro offered the Shuberts a guarantee of $7,000 a week for a Broadway house in which to present their $1,000,000 production. The Shubert firm gave the film company the choice of a few houses. Metro picked the Astor, so the story goes, or went. According to the savage statement from Savage, the idea seems to have a hitch in it.

* * *

Herbert Brenon, who recently became affiliated with Joseph M. Schenck, to act as supervising director of the Norma Talmadge Productions, and who is now assembling his first picture for Norma Talmadge, "The Passion Flower," has been gathering some curious and interesting statistics regarding the number 13. To begin with, there are thirteen letters in the name of Herbert Brenon. Secondly, Mr. Brenon's contract with Mr. Schenck called for his beginning work on the 13th of December. Thirdly, Jacinto Benavente's story which Mr. Brenon has been directing, has thirteen letters in its title, "Passion Flower." Fourthly, there are thirteen letters in the name of the producer, Joseph Schenck, and fifthly, there are thirteen letters in the name of the star, Norma Talmadge! But wait, as if all this were not enough, Mr. Brenon finished shooting the "Passion Flower"s on his birthday, which happens to fall on the 13th of January, so that Norma could pack her bags and leave on the 14th for Palm Beach.

"Instead of regarding the number 13 with the horror in which it is usually held," says Mr. Brenon, "I would believe it to be my lucky rather than unlucky number, if I were a superstitious person, because there is no star in the world I would rather direct than Norma Talmadge, and I consider myself an exceptionally favored man to have Mr. Schenck and Miss Talmadge share my views to the point of wanting me to do the very things I myself most want to do."

* * *

W. W. Hodkinson is in St. Louis, where he is attending the convention of the M. P. T. O. of Missouri, as guest of honor.

* * *

Harris P. Wolfberg, division manager for Famous Players with headquarters in Chicago, has been in town during the past week.

* * *

The government will conduct a civil service examination on February 23 for the purpose of selecting a number of assistant film editors. Quite a few of these officials are needed in the film division of various departments in Washington. The increased activity in the government's use of pictures for educational and information purposes necessitates increasing the editorial personnel.

* * *

Martin Johnson is busy at the present time cutting the miles of film he shot on his last trip to the South Sea Islands. Pending the time when the pictures, which are to be in two series, are in definite shape, the Robertson-Cole offices are undecided as to releasing plans.

* * *

Nat Levine, sales manager and director of publicity of Plymouth Films, is on a sales tour through the country, concentrating most of his time in the Middle West.

* * *

Mabel Livingstone, sister of the well known Beulah and publicity representative for the Chet Witney productions, will also act as the personal representative for Courtney Foote, the distinguished English actor, who will be featured in the forthcoming Ince-Vance release, "The Bronze Bell," in which he plays a dual role—an Indian prince and an adventurous American. For the last four years Miss Livingstone has been associated as personal representative of Sasha Votichenko, the Russian musician, who is now giving a series of concerts in Southern France.

* * *

Crane Wilbur, whose latest screen appearance was in the recent Realart release, "Something Different," is taking a fling at vaudeville. He is playing the two-a-day in a sketch written by himself entitled, "So This Is Paris." Supporting Mr. Crane is Louise Gaubert.

* * *

It was noticed that a group of hard-boiled exhibitors sat through the showing of Chaplin's "The Kid," which started at eleven o'clock, at the benefit performance given by the children's department of the National Board of Review in Carnegie Hall on the evening of January 21, after having seen the same film that same morning at the private showing in the Strand Theatre. And these seasoned showmen laughed just as hard at second sight as they did at their first view. This speaks for itself for the film.

* * *

W. Ray Johnston, vice-president of the Arrow Film Corporation, has returned to his desk after an absence of several days, during which he underwent an unpleasant but not serious operation. He had his tonsils removed.

* * *

Guy Croswell Smith, head of the firm bearing his name, sailed for Sweden last week, to be gone about two months.

* * *

A recent arrival from the Coast was Victor Fleming, who brought with him the 15,000 feet of film shot for the new John Emerson-Anita Loos special.

"Man—Woman—Marriage," First National Film, Opened to Capacity House in Paterson, N. J.

MAN—WOMAN—MARRIAGE" opened at the Regent Theatre, Paterson, N. J., to a capacity matinee Monday, January 24, and duplicated it straight through the evening. When the theatre closed its doors shortly before midnight, the receipts had run well into four figures, and Jacob Fabian, Abraham M. Fabian and Mr. Dooley, manager of the theatre, were receiving congratulations.

From a balcony loge, Dorothy Phillips and Allen Holubar, star and director of the third of First National's "Big Five," watched the picture and the house during the evening. Around them, in the other loges, sat more than twenty of the prominent women of Paterson, members of the Woman's Club, who attended the performance as the personal guests of Miss Phillips.

At the close of the evening there was an impromptu reception in Mr. Dooley's office on the balcony floor of the theatre, and there Miss Phillips received her guests. Among the guests were Mrs. Frances Scott; Mrs. Star Dunning; Mrs. Elliot Smith; Miss Annie Tynan; Mrs. Saul Schoonmaker; Mrs. Howard Horne; Mrs. Glen Hughes; Mrs. O. R. Hagen; Mrs. Joseph Whitehead; Mrs. John D. Mason; Mrs. Arthur Livingstone; Mrs. Charlie Lotte; Mrs. William Brundall; Mrs. Floyd Parsons; Miss Gertrude Lewis; Mrs. John Reynolds; Mrs. Dr. Ellis; Mrs. Franklin VanWinkle; Mrs. George Baker; Mrs. Robert Williams; Mrs. H. H. Parmelee; Mrs. H. M. Allwood; Mrs. Leonard Tynan.

Posters Used

Liberal use was made of newspaper advertising on the Saturday and Sunday preceding the opening. The framed, colored reproductions of the Leone Bracker poster designs were placed advantageously in store windows in the business sections of the city, and hundreds of tack cards were "sniped" into every possible location.

These, with the invitations sent to Paterson's clubwomen, the mayor of the city, Frank VanNoort, Chief of Police John M. Tracey, Assemblymen John J. Roegner, Frederick J. Tattersall, W. W. Evans, Henry G. Hershfield, and Lester F. Maloney, and Senator Albin Smith, comprised the total of exploitation used in connection with the premiere.

O. D. Cloakey to Manage Theatre in Cleveland

Oral D. Cloakey, one of the best-known moving picture theatre managers of Canada, has been appointed manager of the new Allen Theatre in Cleveland, Ohio, which is cheduled to be opened shortly by Messrs. Jule and J. J. Allen of Toronto. It is also understood that Mr. Cloakey will have general supervision of all Allen theatre interests in the United States and when these are under way, he will probably go to London, England, to open the large new Allen Theatre there.

Mr. Cloakey, who was born in Detroit, Mich., is well known in Western Canada, where he has been in charge of important Allen enterprises during recent years. Previous to his invasion of the West, he was active in Eastern Canada. He succeeded Mr. Ben Cronk as manager of the Allen Theatre, Calgary, when Mr. Cronk went to Toronto to open the first large new Allen Theatre there. Mr. Cronk is now general manager of theatres for the Allens with headquarters at Toronto.

Mr. Cloakey took over the new Allen Theatre at Winnipeg when Will M. Elliott returned to the East to leave the employ of the Allens, and a few months later he was sent to Vancouver, B. C., to open the big Allen house in the Terminal City.

Twelve Companies Formed in New York with Capitalization Aggregating $500,000

Totaling nearly one-half a million dollars, twelve companies were incorporated in New York State during the past week for the express purpose of entering the motion picture business. These twelve were: Literary Digest Films Enterprises, $100,000, Wilfred J. Funk, William Neisel, George A. Dame, New York City; Elkwood Amusement Company, $10,000, Louis Markowitz, Simon Lazarus and Samuel Rochefsky, New York; the Model Amusement Company, $10,000; Elarem Theatre Company, $10,000, same directors as in Elkwood company; Ward Film Distributing Corporation, $2,500, E. F. Harmsen, Phillip Gentille, Isadore Ward, Buffalo; New York Federated Exchange, $25,000, Abel C. Thomas, Avrom M. Jacobs, Harold S. Bareford, New York City; Harry Reichenbach, $5,000, Harry S. and William Hechheimer, R. Workman; The Publicity Foundation, Inc., $105,000, Howard W. Bible, Elmore Leffingwell, Joseph A. Durkin, New York City; Cincinnati Grand Opera House Corporation, $50,000, Clarence W. Hobbs, Lyndhurst, New Jersey, Florence M. Poast, Joseph P. Bickerton, Jr., New York; Bergol Amusement Corporation, $10,000, Max Goldberg, B. H. Cantor, Morris Bayer, New York; Middletown Theatre Company, $100,000, Walter V. Donovan, Joseph Quittner, Carl Pack, New York; Imperial Productions, Inc., $20,000, F. W. Dennis, C. J. Keck, New York; Thomas E. Kane, Nyack; Steuben Theatre Co., Inc., $75,000, Fred Gerber, James J. Kelly, Claude V. Stowell, Corning.

Book "The Spenders"

"The Spenders" has been booked by Feiber and Sheat for their Colonial Theatre, Akron, Ohio. This is the recently released Benj. B. Hampton comedy, made from Harry Leon Wilson's novel, which is creating such a furor wherever shown. It is a fast-moving story with the locale shifting from West to East. And in the cast are included such popular players as Claire Adams, Robert McKim, Niles Welch and Joseph J. Dowling

It Had to Happen

No longer will Wellesley College girls be compelled to go to Boston to see the "movies." Citizens of Wellesley have heeded the plea of the college girl and are now running community "movies." Heretofore the town fathers have forbidden moving pictures to enter the sacred precincts of their community.

With community pictures comes a censorship committee consisting of a Wellesley physician and prominent society men and women.

Community "movies" are conducted under the name of the Wellesley Community Playhouses, Inc. Shares at $10 each are being sold to 250 citizens. Performances are given Friday and Saturday afternoons and evenings in New Babson Hall, Wellesley Hills.

New Author Joins Goldwyn Company

Anzia Yezierska is the latest famous author to join the ranks of the Goldwyn company. Her book, "Hungry Hearts," is to be made into a picture and Miss Yezierska has left for the company's studio in Culver City to co-operate with the continuity writer and the director in making the screen version. It is especially desired to keep the essence of "Hungry Hearts" and it is part of the creed of the Goldwyn company that the author shall have a voice in all decisions as to his story.

"Hungry Hearts," which the Goldwyn company has bought, is a collection of Miss Yezierska's stories which appeared in Harper's, Century, Forum, Metropolitan, New Republic, Red Cross Magazine and McCalls.

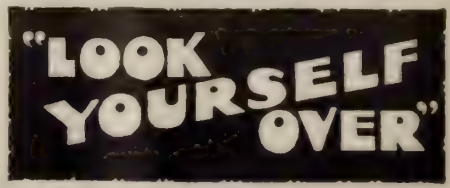
These stories of the foreign-born who come to America with high hopes in their hearts are written, as it were, from the inside, for Miss Yezierska is herself of Polish birth. She came to this country as a child and she has known all the hardships which the alien can know.

Miss Yezierska will be at the Goldwyn studio for a number of weeks. As she left immediately after the signing of the contract the continuity writer, the director and the cast had not been chosen.

Charles Nelson to Combat "Reformers" in California

Charles Nelson, for the past three terms and at present a member of the Board of Supervisors of the City and County of San Francisco, has been named business representative of the Allied Amusement Industries of California.

Nelson was chosen on January 14 when the board of directors convened at a regular meeting. Favorably and popularly known as "Charley" Nelson by virtue of his wide participation in the political life of California, he is also looked upon as the ablest federal and civic representative the Allied Amusements could select for the position. He will give his undivided attention to combating so-called reforms.



Director Withey Starts "Wedding Bells" and the Black Cat Starts a Hot Fight

By EDWARD WEITZEL

THE bride stood in front of the fireplace and watched a white poodle asleep on a kitchen chair. A black cat walked slowly across the room and disappeared under the sofa. A young girl sat curled up in a large easy chair and appeared to be taking a nap. Harrison Ford, in a Spanish costume, a black sash about his waist, sat on the drawing room table and talked in a low tone to a snappily dressed chap in light-colored clothes. A gray-haired woman, also snappily dressed, lounged on a wicker divan. Through the arches at the side of the room could be seen other members of the company engrossed, apparently, in nothing but their own affairs.

At the open end of the set stood a small table. Near it sat Chet Withey, talking confidentially to a young woman, who replied in the same low tone and referred occasionally to a working scenario on her knees.

"What are they doing?" I whispered to my guide, who had piloted me safely past the doorman at the Talmadge studio.

"Rehearsing 'Wedding Bells,'" said she.

"'Wedding Bells?'" I repeated and looked meaningly at Constance Talmadge. "What an appropriate title for her first picture after her own entrance into the ranks of Christmas week brides!"

The blonde heroine of the double elopement glanced over in our direction, nodded pleasantly and took a comfortable position on the high-backed couch facing the fireplace.

I seated myself behind Director Withey, without attracting his attention, and waited for something to happen.

Running Through the Scenario

For five minutes more the confidential chat went on between the director and the guardian of the scenario. Then Mr. Withey got into action, not strenuously and aggressively, but easily and cheerfully, and scene after scene was run through with never a reference to the scenario, while various members of the company doubled in parts not yet cast, and no one took the trouble to leave the set when not actively rehearsing.

It was amusing to watch Dallis Welford, as the solemn English butler, usher guests into his master's drawing room, but it was a lesson in the value of thorough schooling when it came his turn to help out for the time being. The scene shows a young couple who are anxious to get married, but the minister is not satisfied with the marriage license or something of that sort.

"Mr. Welford," called out the director, "do this minister for me, please." The positions were quickly arranged, the actors speaking the lines suggested to them by Mr. Withey to carry out the meaning of the scene. Without an instant's hesitation, and with just the right inflection of voice, the erstwhile butler picked up his cue:

What the Director Wanted

"Impossible! I cannot marry you! It is useless to urge me!" he exclaimed in the exact tone of a dignified and determined clergyman. Only a minor incident; he would never be asked to substitute in the part again; but it had its share in helping to fix in the minds of the other actors in the scene just what the director wanted.

Two cameramen watched the rehearsal and then consulted the studio clock. "Better put the kodak to bed; he'll not shoot anything this afternoon," advised the head camerman.

"Right you are!" agreed the assistant. Taking the costly camera on his shoulder, he bore it away for safekeeping.

A Symbolic Opening

There was a lull in the proceedings. Director Withey had gone back to his chair near the small table and was again holding a confidential discussion with the scenario-keeper. At the end of five minutes he looked at his watch and announced that the rehearsal was over. The members of the cast started to stroll leisurely from the set. The white poodle, also a member of the cast, jumped down from his chair and showed his joy at being released from work by scampering over to a big easy chair and leaping into it. But he didn't stay long. There was an indignant protest from the depths of the chair, a yelp of dismay from the poodle and the next instant he was streaking it across the floor, while his sworn enemy, the black cat, aroused from slumber, her back at its most acute arch, glared at his rapidly retreating form, a tuft of tell-tale white hair in one of her front paws.

Insists on Rehearsals

"Why not use this scene from real life as a symbolic opening for 'Wedding Bells?'" I asked Mr. Withey, after the poodle had taken refuge under his chair. The director didn't appear favorably impressed with the suggestion, and I changed the topic of conversation by asking about the rehearsal that I had been watching.

"Do you always run through a scenario with the cast before taking any shots?" was my first question.

"Yes," was the reply; "it takes a little more time at the beginning, but it enables everyone to become familiar with the story and with his own character, and things move faster after we get to shooting the picture. D. W. Griffith invented the system and I have used it ever since I left his organization and started directing for other companies."

Another Leading Question

We walked over to the wicker divan and sat down, and I put my next leading question:

"Do you believe that the element of luck can ever be eliminated from the amusement business, Mr. Withey?"

The director shook his head slowly.

"I don't see how it can be done. There are so many things that affect the fate of a moving picture especially from chemical reaction to the temper of the man who buys a seat at the theatre, things that are often beyond human control, that the god of chance has a great deal to do with the success or failure of every photoplay. This has always been true of the stage, and the screen, from its more mechanical method of production, has little chance of escaping the consequences of the same rule."

Luck Always Present

"Unknown quantity bulks large in everything from scenarios to settings, no matter how long the experience and how conscientious the endeavor, I have been told."

Mr. Withey grew up in the amusement business and knew the theatre thoroughly before he became connected with the screen. He paused to consider before he spoke again, and there was an amused smile on his face as he said:

"There is a heap of money for the man who can invent a system of always picking a winner—and that is what eliminating the element of luck means."

SORT OF LOOKS LIKE THE SHOE THEY'D THROW AFTER THE "WEDDING BELLS" HAD CHIMED

Director Chet Withey talking with Constance Talmadge and Harrison Ford during the filming of her new picture, "Wedding Bells"

"Passion" and "The Kid" Make Success of National Board of Review's Benefit

THE presentation of "Passion" and "The Kid" at Carnegie Hall, New York, on Friday evening, January 21, given for the benefit of the Children's Fund of the National Board of Review, was a gratifying success. The exact amount of the seat sale has not been checked up as yet, but it is known that 3,500 persons were present. The orchestra stalls sold for $2.50 and $2.00 and the boxes brought $20 apiece.

The benefit marked the first public showing of Charles Chaplin's latest and longest picture. Owing to the length of the program that preceded it, "The Kid" did not start until 11 o'clock. It was received with as much acclaim as though there had not been nine reels of film before it, which speaks volumes for its entertainment values, as there are few instances when a six part feature will hold its audience enrapt and amused, no matter how good, after 9,000 feet of another film.

Worth of "Passion"

The worth of "Passion" is history. At the previous presentation, for two weeks at the Capitol Theatre, a six reel version was used. The "Passion" shown at Carnegie Hall extended to nine parts. The difference in length was hardly noticeable, so great is the power of holding the onlookers' interest in the historical and beautifully presented story. A large orchestra played from a musical score loaned by Samuel L. Rothapfel.

Between the two pictures, Michio Itow, the Nipponese dancer, performed three of his exotic and extremely artistic dance interpretations.

Eulalie Jensen to Play in "The Passion Flower"

Eulalie Jensen, well known "vamp" and "woman heavy" of the screen, has been engaged to play the role Nance O'Neil made famous on Broadway last year in "The Passion Flower"—Raimunda, the mother of Accasia, the "passion flower." Miss Norma Talmadge stars as Accasia. Herbert Brenon is directing the production. The role of Raimunda is pronounced one of the greatest tragedy roles portrayed on the screen since "War Brides."

Miss Jensen never plays "mother roles," no matter how young. But her own interest in the unique and highly dramatic character of Raimunda, and Miss Talmadge's and Mr. Brenon's enthusiasm, swayed her. Raimunda strikes a tremendous emotional depth.

The selection of Eulalie Jensen for this part crowns many years of stage and screen work and such 1920 pictures as "Respectable by Proxy," "Man and His Woman," and "The House of the Tolling Bell," all J. Stuart Blackton productions; "The Whisper Market," and "In the Shadow of the Dome."

James P. Dunlevy Books Willat's "Down Home"

James P. Dunlevy, of the Strand Theatre, Akron, Ohio, has booked through Herbert J. Ochs, Hodkinson representative of Cleveland, Ohio, "Down Home" for a four-day showing.

"Down Home" is Irvin V. Willat's first independent production for Hodkinson release and is built with the same skill and craftsmanship which characterizes all of that young directorial genius's pictures.

Ruth Roland, Pathe Star, Extends Her Vacation

As the end of the second week of her intended two-weeks' visit in New York drew near, Ruth Roland, who came here after completing another Pathé serial, "The Avenging Arrow," decided to play an extended engagement in the vicinity of Broadway shows, Fifth Avenue shops and the Pathé home offices.

She found that the time she had allotted herself for the combined vacation and shopping tour in New York was not sufficient and she made arrangements for a longer lease on the apartment she is occupying at the Hotel Biltmore, and now expects to remain in New York until the second week in February at least.

Some of the films in which Miss Roland has starred are "The Neglected Wife," "Who Pays?" "The Red Circle," "Hands Up," "The Tiger's Trail," "The Adventures of Ruth" and "Ruth of the Rockies."

"Forbidden Fruit" Broke Rivoli Theatre Records

Cecil B. De Mille's newest Paramount production, "Forbidden Fruit," which opened its New York pre-release engagement at the Rivoli Theatre recently broke all records for receipts on the opening day, exceeding the amount grossed by John Barrymore in "Dr. Jekyll and Mr. Hyde" the previous Sunday record holder, by $584.

On Monday the mark reached was just under the figures for Washington's Birthday and Labor Day last year, both of which holidays fell on Monday and Paramount states that the DeMille picture is certain to break all previous Rivoli records for a total week's attendance.

Not only does this film excel even DeMille's previous efforts in gorgeousness of settings and in the so-called element of color which is distinctively characteristic of the producer, newspaper critics say, but there is just enough of the melodramatic element to make it a sure-fire box-office winner in any and every class of house, according to the producers.

ELSIE AND HER PET

Elsie Ferguson, who is starring in the William D. Taylor production,, "Sacred and Profane Love," for release by Paramount

Two Selznick Brothers to Take Southern Trip

Myron and David Selznick, vice-president and secretary, respectively, of the Selznick organization, left Tuesday for a vacation in Palm Beach and Havana. While this is a pleasure trip, a trunkload of manuscript and plays is part of the baggage, and they hope to get caught up on their reading before they return about the end of February.

Director Alan Crosland will accompany the Selznick brothers as their guest, having a few weeks' leisure before beginning his next production.

Two huge Alaskan huskies will face the camera for the first time in the Metro special production of "The Woman Who Went Away," in which Alice Lake is starring.

Alice Terry, who enacted the leading female role in the Metro special production of "The Four Horsemen of the Apocalypse," has returned to Hollywood after an extended vacation spent in California.

Iowans Deride Blue Law Protagonists

Sunday blue laws will not receive much consideraiton by the Iowa legislature, which opened its biennial session in Des Moines recently. While the subject has received some consideration in legislative circles, there is no movement among the leaders to introduce bills to stop Sunday movies and baseball in Iowa.

Fifty years ago the legislature passed some strict blue laws which are still on the statutes, and which make every Sunday "blue" in the state. The laws have not been enforced for decades—in fact they never were enforced in the larger towns of the state, and at every session of the legislature an attempt is made by the liberals to repeal them, but without success. The chief effect of the laws now is to make Sunday observance a matter of local option, and many of the small towns of Iowa prohibit Sunday shows.

Des Moines, Souix City, Davenport and all of the larger towns of the state are emphatically for open Sundays, at least so far as movies and "legitimate" theatres are concerned. Any movement to curtail the amusement houses would start a storm of protest.

"LOOK YOURSELF OVER"

Harold Goodwin Becomes Fox Film Star; Began Screen Experience Ten Years Ago

UP from the ranks, where he has won his spurs through sheer hard work and a dominant will to succeed, now comes Harold Goodwin to become a motion picture star at eighteen. William Fox announces this week that he has elevated young Goodwin to stellar honors and that he will be seen during the present year in star pictures under Fox direction.

Strip with This

The announcement of a new star is always an event. The announcement of a new Fox star carries an added impetus to interest when it is remembered that such artists as Tom Mix and Buck Jones have progressed from obscurity to their present popularity under the Fox banner.

Young Goodwin his attained success after going through the hard school of experience. While he has supported several of the more prominent stars in leading roles, he started, like most others who have climbed to prominence, by playing small parts when he was ten years old. Directors soon saw the boy had talent, and from his first role at the age of ten up until the present time, he has played with Shirley Mason, Mary Pickford, Mary Miles Minter, Lila Lee, Bebe Daniels, Dorothy Gish, Mary Allen, Vivian Martin and Bessie Love. He also played rough parts with Tom Mix, Harry Carey and William S. Hart, as well as roles with Jack Conway and Wallace Reid in early Griffith productions, and in several pictures with Thomas Ince.

Slender and Boyish

Goodwin was born in Peoria, Ill. He is six feet one inch in height and weighs 140 pounds, with a slender, boyish figure. It is the intention of Mr. Fox to show him as the sort of a boy mothers like to see. He is a wholesome chap, and his pictures should carry a lesson and do good work, while losing none of the typical Fox entertainment.

In the matter of personality, Harold Goodwin strikes one as a typical American boy—straightforward, without affectation, modest and even a bit shy at times. For his first work as an extra, when he was ten years old, he tells with delight that he received fifty cents. "I was just about crazy," he says. "I thought it was a fortune."

At thirteen he was playing in "Old Heidelberg" with Wallace Reid and Dorothy Gish for D. W. Griffith. At sixteen he had the lead with Shirley Mason in "The Winning Girl" for Lasky. For the last two years his climb has been steady. His ambition in life, he says, has always been to get as high as he could and to get the best there is out of everything. This means professionally as well as in the personal aim.

Goodwin is devoted to his mother, who was Maude Burnell, and she is his greatest chum. Millard Webb, Fox director, who has long been a personal friend of Goodwin, believes there is no limit to the latter's possibilities. He has watched the boy for years and knows his work thoroughly. The new star's first picture is now being made at the William Fox Hollywood studio under the title "Oliver Twist, Jr." Millard Webb is directing.

S. R. Kent Given Impromptu Testimonial Dinner at Murray's by His Associates

AN impromptu testimonial dinner was given in honor of Sidney R. Kent, general manager of distribution, Famous Players-Lasky Corporation, on Monday evening, January 24, in the Gothic Room at Murray's, by a number of the members of the Paramount distribution organization.

Beside Mr. Kent those present were Assistant Treasurer Emil E. Shauer, H. G. Ballance, general sales manager; Frank V. Chamberlin, general service manager; M. H. Lewis and John W. Hicks, assistant sales managers; George W. Weeks, general manager, Canadian Exchanges; Fred F. Creswell, field sales supervisor; Melville Shauer, accessory sales manager; W. E. Smith, district manager, Philadelphia; H. H. Buxbaum, branch manager, New York Exchange; Lester Rosenthal, branch manager, Washington Exchange; John D. Clark, branch manager, Philadelphia Exchange; Jerome Beatty, director of publicity and advertising; Claud Saunders, exploitation manager, and Oscar A Morgan, editor of a Paramount "Pep."

The dinner was a complete surprise to Mr. Kent, whose presence was secured only after he was tricked into breaking an important business engagement by making him believe that he had a far more urgent business duty to perform. M. H. Lewis, as toastmaster, called upon every man present to introduce himself and explain his duties to Mr. Kent, and from these addresses, spoken from the heart, as it were the general manager heard of many things that he had never heard of before. In his response Mr. Kent made one of the finest addresses that members of the Paramount organization ever listened to.

Bronx Exhibitors Ninth Ball Was Great Success

Success crowned the work of the committees, headed by Henry Cole as chairman, who sponsored the Bronx Motion Picture Theatre Owners' Association's vaudeville show and ball held at Hunts Point Palace in the Bronx on Monday evening, January 24.

This was the ninth annual event of this kind and it proved to be fully as successful as the previous gatherings. About two thousand Bronx exhibitors and their friends were present and thoroughly enjoyed the excellent vaudeville program as well as the dancing that followed which lasted well into the morning.

The hit of the vaudeville bill was an Oriental dancer in marvelous interpretations of the terpsichorean art, while Monte Banks, the screen comedian whose pictures are being released through Federated Exchanges was a close second with a clever exhibition of knockabout tumbling.

Among the screen stars present were Rubye DeRemer and Romaine Fielding, who led the grand march. Of course "Johnny" Wittman, president of the Association, and Mrs. Wittman were next in line, as in former years.

SCENES FROM A NEW FOX PRODUCTION IN WHICH APPEARS A NEW STAR—HAROLD GOODWIN
The name of the picture is "Oliver Twist, Jr."

Hodkinson's Speech

(*Continued from page 656*)

I cannot print an arbitrary stamp of value depending entirely upon my personal view and judgment on films and then expect my selling organization to put these films over on the exhibitor. If I thought that could be done continuously and was good business policy, probably I would have done it. As it is, I believe that every concern in the business of distributing pictures today must now or later reorganize and readjust and limit the number of their pictures to the really meritorious ones, thus avoiding the waste caused by unproductive pictures.

"In this way, the waste caused by an excess of channels of distribution will be done away with, not to mention the waste from the surplus products, which are only partly digested, as well as the waste of paying an extravagant price for stories, stars, plays, etc. You gentlemen with your local organization are incapable of meeting this situation unless you first realize what it is that you have to meet. After that you must organize and shape your affairs in such a way as to co-ordinate and co-operate with other such organizations from the exhibitor's angle, and you must also co-operate with such organizations from the producer's angle as are designed to deal with you on a just basis.

Two Bad Conditions

"Two conditions now concern the industry which are going to give it a lot of trouble. I will tell you what they are, and possibly they are the reasons for your being gathered here. One is retrenchment on production. That is due to bankers and others with money at stake in these large producing organizations which had their own distributing forces; these men are becoming concerned over general business conditions. That is going to slow up the amount of product that is available to you gentlemen, and that is something that you will have to contend with in the future—there will be less product. There is no doubt about that.

"Another condition is the amount of propaganda that is being circulated in the public press against motion pictures, favoring regulations, censorship, police control, Sunday closing, etc. Unless a great deal more intelligence is displayed in the meeting and opposing of this condition than there was any evidence of at the time I left New York, the effects of that are going to be very drastic and very far-reaching. There is a general attitude on the part of the motion picture business to seem incapable of contending with this propaganda which is being turned against our business, and which is supported undoubtedly by the reformers and agitators who make a living by spreading it. There has been no evidence that our industry is going to combat that sanely. They merely say to the press department: 'Our business is all right. It is fine. Leave us alone.'

"Now that is not the way to combat that. The first thing the motion picture business has got to do is to take stock. The organizations in New York must take stock, and if there are any points in connection with our business that offend the public and give the reformers an excuse on which to attack us and denounce us—gentlemen we must clean that situation up. If there are such points, I will not go into a discussion of what is right and what is wrong. I merely say instead of denouncing the reformers and expecting them to leave us alone—they are not going to do it.

Must Take Stock

"The motion picture industry must first take stock, get its house in order, and then intelligently combat this 'reform' movement, or it is going to sweep over the country and result in so much censorship, Sunday closing, etc., that it will not be possible for anybody to make pictures for you because that person will not know whether that picture will be shown in every community, or in enough communities to make an investment profitable.

"In the New York *Times* two weeks ago there were three different attacks on motion pictures centered in this one direction. One was an attack from foreign playwrights. They have an ax to grind 'tis true, but a lot of people who will read this stuff do not know that they have an ax to grind. One was an attack from a college professor in New York City, who honestly believes there are lots of pictures being shown which are not suitable for the average family that goes to the motion picture theatre. He probably is sincere and has no ax to grind.

The Chicago Attack

"Another of these attacks was a statement by the chief of police in Chicago that he was going to widen police powers and not let any picture which depicted crime in any form be shown in Chicago. This is very serious, gentlemen, because within a few days the chief of police of Newark, who wants a little publicity, is going to do the same thing. And across my desk came a big article from a publication in Brooklyn commending this move.

"If the motion picture industry is not so organized that it can intelligently from the head in New York combat movements like that of the chief of police in Chicago to put us on a basis with legalized vice, there is something wrong with this industry, something that makes it an unsafe business to be in. I have only mentioned these three articles. I have seen hundreds of straws which show which way the wind is blowing; the executives in charge in New York must get their heads together and quit kidding themselves. First they must make sure that they have clean and legitimate goods, that nobody has a complaint against the picture, and then combat this thing, or it will give this industry a great deal of trouble within the next year or two. The attitude of turning it over to the press and ridiculing it was the position the breweries took about five years ago, and you know what happened to their business.

Paying for Its Sins

"Another condition which can give you equal concern is that the picture business is facing a general readjustment and reshaping on account of its past sins, its past waste. Let me illustrate. You gentlemen receive a picture with some unknown players, but it is a good picture and you display this picture; and one of these personalities, actor or actress in this picture becomes popular as a result of your exploitation and the general excellence of the picture.

"Under the proper system of co-operation the increasing popularity of that personality, whether it is a star or not, would be used to increase your earnings and increase the earnings of the actors, and the benefit should be divided generally. Under the present system, although you furnish the machinery that has done more to popularize that personality than anything else—it is merely an excuse to shoot your rentals up. The harm is that somebody gets hold of a lot of money they never had before and feels free to spend it any way because they got it that way.

"Our business has been going on that way for years. The bank elements that are perhaps not as good showmen but realize more the necessity of not making these uneconomic moves, continuing these wastes, are getting more and more in a position to control at some future time these big organizations. There is every evidence that they will endeavor to regulate this system and pay what a thing is worth and no more. It has only been the wonderful nature of the business whereby it could pass on everything to the public that has made a lot of concerns successful in this business.

Definite Plans Needed

"Let any condition of general readjustment—retrenchment—come about in this country, such as we have started, no doubt, and almost without exception, it means reorganization of the business of the producers who are supplying you with pictures today. The question is: Have you adequate plans for meeting these conditions, or do you think because you have had a surplus of pictures that this will continue?

"Now as I said when I first started to speak, I would like to remove some confusion that I think is in your minds

(*Continued on page 682*)

The beautiful imported hand-stitched apple sauce is awarded this week to Mastbaum, of Philadelphia, for opening a new and wonderful theatre that will make money at a time when less able men are crying with fear over the future.

Cecil B. De Mille's "Forbidden Fruit" Will Prove Rare Treat to Movie Fans

By EDWARD WEITZEL

IN his production, "Forbidden Fruit," Cecil B. De Mille's Eve turns out to be our old friend and most popular heroine, Cinderella. In other words, in place of relating the history of the original Garden of Eden vamp, Jeanie Macpherson has told the story of a modern domestic drudge whose beauty and goodness create a fairy godmother for her and who is sought for by her Prince Charming after she has fled from the Palace, the last shot giving every indication that they are to live happily ever afterward.

Aside from an elaborate and beautiful visualization of the old Cinderella legend which runs through the tale like a leit motif in a Wagner opera it would be difficult to build a more clean cut and unhampered tale. Most of the incidents are easy of belief and there is a fine display of showmanship all through the picture. The human interest is compounded of the most popular ingredients; there is no giddy and blatant sex appeal to prompt maidens of fifteen to ask their mothers embarrassing questions, and the characters are all normal human beings whose virtues and vices are correctly labeled and free from the distorted moral vision and sickly sentimentality of the ordinary breed of problem plays. The heroine of "Forbidden Fruit" never tries to cheat herself by any juggling with right and wrong. Placed in a position where she has nothing to lose but her own self respect she will not compromise her convictions as to her duty in the matter and is rewarded by knowing that the man she loves approves of her action and is proud to make her his wife. Nothing startlingly original in all this, but honesty and decency never have startled the world, however well they have stood the test of time —and however potent their power against all forms of censorship.

A catalogue of the merits of this Paramount picture includes easily read and artistic captions, a flawless cast, a popular and deftly constructed story, a clever contrasting of poverty and wealth, unexcelled direction and sumptuous settings and, costuming. In the crystal palace where Cinderella loses her slipper, there is a marvelous glass staircase leading down to the ballroom floor, also of the same scintillating material. Cecil B. De Mille's name has never been connected with a more artistic and interesting picture.

Agnes Ayres and Forrest Stanley are new-comers in the leading juvenile roles of a Cecil De Mille production; both give the best sort of proof of the wisdom of their selection. As Mary Maddock, the overworked young sewing woman who offers her worthless husband every chance to make good, Miss Ayres is profoundly convincing by reason of her beauty of face and form and her embodiment of the spiritual grace of the character. She is an actress of definite method and decided talent and refreshingly natural in all she does. Forrest Stanley is a welcome addition to the small body of screen leading men who possesses the right combination of youth, good looks, breeding and acting ability to play opposite the type of leading woman as exemplified by Agnes Ayres. Clarence Burton, as Steve Maddock; Kathlyn Williams, as Mrs. Mallory; Theodore Roberts, as Mr. Mallory, and Theodore Kosloff, as Pietro Guiseppe, constitute the other principal members of the fine company.

The Cast

Mary Maddock.....Agnes Ayres
Steve Maddock.....Clarence Burton
James Harrington Mallory...Theo. Roberts
Mrs. Mallory.....Kathlyn Williams
Nelson Rogers.....Forrest Stanley
Pietro Guiseppe.....Theodore Kosloff
Nadia Craig.....Shannon Day
Maid.....Julia Faye

Story by Jeanie Macpherson.
Directed by Cecil B. De Mille.

Length, 7,804 Feet.

Black ton to Sail for England on February 3

J. Stuart Blackton will sail for England on February 3 to open studios in London and make photoplays for international distribution.. With Mr. Blackton will go his family, together with Felix Orman and Almon C. Whiting, who are to act as literary director and art director of the Blackton productions, respectively, and several members of his Brooklyn studio technical staff.

The Blackton organization will be known as the Blackton Productions, Ltd., and the offices will comprise a floor in the Bush Building, Aldwych, Strand, which have already been opened by Chester A. Clegg, an American for some time resident in London who is to be business manager.

Lady Diana Manners will start on her first picture early in the spring. Many of the secenes will be taken at Haddon Hall and Belvoir Castle, the two ancestral estates of her father, the Duke of Rutland.

Capt. Morisson to Appear on the American Stage

Captain Joseph Morisson, who has played with many of the best known motion picture stars, is rehearsing the part of Admiral Challemont in the stage production, "In the Night Watch," soon to be presented at the Century Theatre, New York City. It will be his first stage appearance in this country. His brother was the great Maurice Morrisson, an internationally known dramatic actor, who died several years ago. Some of the principals of "In the Night Watch" will be Jeanne Eagels, Robert Warwick, Macklyn Arbuckle, Cyril Scott, Margaret Dale, Edmund Lowe and Max Figman.

Because of his film work during the various war drives, Captain Morisson, who saw twenty-four years' service with the French army in Algeria, is probably best known as the double of Marshal Foch. He impersonated the famous Frenchman in several films. He has been called on to interpret a wide variety of roles in his motion picture work, and his knowledge of Continental life and customs has caused his advice to be sought in the production of pictures with a foreign atmosphere.

SCENES FROM THE NEW CECIL B. DEMILLE PICTURE "FORBIDDEN FRUIT," RELEASED BY PARAMOUNT
Agnes Ayres and Forrest Stanley are the featured players in this lavish production

Hodkinson's Speech

(*Continued from page 680*)

relative to my organization. My organization is not an organization that is producing pictures and competing for stars and story material. We know where such a course would inevitably lead. My organization is a mechanism for selecting from any source pictures that are worthy of presentation, and if the picture should not be worthy of presentation, our judgment is wrong, the producer of these pictures goes into the discard and we take on other producers.

"Our organization is designed to select pictures just exactly as the exhibitor selects them for his theatre, with the idea of getting the best pictures regardless of the source. Our organization is designed as a mechanism to go into the market and get individual producers or to take individual producers who are now handling their own distribution and who may be required to reduce their output so they cannot support a distribution machine; we are free to handle, and contemplate handling some products of that sort during the readjustment of the business, which will sooner or later cut down the number of national distribution systems to perhaps 25 per cent of what they are today.

Profit Comes First

"I wish I knew of some general plan whereby exhibitors and producers could work together, but when a producer has committed himself to a condition to make enough pictures to start a distributing machine, nothing will satisfy him short of a connection insuring him a profit on all his pictures. That is a condition which I, if I were an exhibitor, would not care to face, because at present there are many million dollars' worth of securities issued against producing values in New York today with the elements, the directors, the stars and others who made these values away in other camps producing pictures in competition with the organizations they have left.

"I do not know whether you get the significance of that, gentlemen. It is something I think about a great deal, and I have no way of knowing how much of the significance of that statement you really grasp. I would like very much to have you query me on what you have in mind and see if I cannot adjust my talk and my knowledge of general conditions so that it may help you, or guide you, or benefit you in some way locally.

"As you realize, I am looking at the complete picture all the while and doing the only thing that seems to me feasible —that is, forming a machine which is free to do business with either producer or exhibitor. By putting each producer on his merit we will burn out all the politics and waste from our producer. I know that a selective system of that sort will make an improvement in quality which will cause the exhibitor to deal with us whether he realizes why we are doing this or not.

The Selective Principle

"If I have success in getting the exhibitor to see that I have built an instrument out of fourteen years' experience, looking at it from his angle, to give him the kind of pictures he needs under conditions favorable to him, I would like to accomplish that. But we are not depending on that, we are able and willing to grow gradually by delivering a product which proves the superiority of the selective principle on which we are working. What this business needs today, gentlemen, is some architects, it needs some plans, it needs some intelligence.

"There are plenty of theatres, there are plenty of technical people, there are plenty of distribution systems, plenty of studios. Get the business adjusted so 'an injury to one is the concern of all,' that is what the business needs. It is not accomplished now; it is only going to be accomplished perfectly through economic pressure. The producer in control of the machinery by which he gives you pictures has built that machinery by a lot of waste which somebody has got to pay for. Now he will co-ordinate with you and cooperate with you if you will get under his waste and take him at his valuation—and you will not do that if you can help yourself.

"If, on the other hand, you are depending on the producers, as you are—and those that you only partially support go out of business because you only partially support them—then, gentlemen, you take it from me, the producer and distributor will make you underwrite every risk, waste and all, if they take your theatre. That is what you are facing. The question is: What are you going to do about it? I do not believe you are going to get any place by any method which is not fair to the producer, if you are successful in taking over the distribution channels yourself.

"I find that where exhibitors in a community or in a city tie up all the houses they are just as unfair toward the producer as the producer is to them. It is a case of each taking all he can when he can. Some better system must be devised. As I see the industry today, they have lots of material in the yard and are trying to build a building, but we have no plans, we have no specifications, we have no men on this job working on the respective parts of the job under adequate control and direction.

Needs Control

"This business needs control — some sort of control that will shape it. It does not make any difference what kind of control this business gets, so we recognize what you say: 'An injury to one is the concern of all.' The producer who has imposed on the exhibitor to the point of having driven away from him a star to a rival organization, has not gained anything by that. I would be glad to discuss with you gentlemen if you have any plans of your own. I would be glad to pass on them as to whether they are applicable to the conditions which is developing.

"So far as we are concerned, we are following the only plan that we know. We are sawing wood. We are taking producers pictures with the risk on the producer and free to deal with the exhibitors equitably, and we expect to keep on growing in that way because the unfit producer automatically dies under our plan and we do not have to perpetuate his unfit product because we happen to get a lot of money into it.

"On the other hand, these conditions which I am speaking to you about will put more and more pressure on the exhibitor and make it necessary for him to think more than he is doing today, and we are depending on one in each community to seeing the feasibility of our particular scheme and starting it, because we think it is just. I think the whole business must reorganize along the lines we have set in our concern—this independent agency between the producer and the exhibitor in my opinion is absolutely necessary in this present crisis, because the producer will only get together with exhibitors by their recognizing his values and the exhibitors cannot afford to get under the producer's load. I will close by saying that unless there are some particular points on which you would like to question me or some statements I have made which you may take issue with, that we expect to go right on plugging along our line in the belief that this independent form of distribution must bring order out of chaos in this business."

UNDER THE MOONLIGHT
Bessie Barriscale and Pat O'Malley in "The Breaking Point," released by Hodkinson

Joins Scenario Department

Tom McNamara, well known newspaper cartoonist, who has been editor of the Paramount Magazine for several months, has joined the production and scenario department of Paramount's new Long Island Studio. Mr. McNamara will work under Tom Geraghty, supervising director at the studio.

News of the West Coast

By A.H.GIEBLER

Chaplin Resumes Work

Charles Chaplin has resumed his funny old shoes and old baggy clothes, and began work on the first of three additional comedies that he will make to complete his contract with Associated First National. Most of his old organization has been reassembled, with Alf Reeves as studio and business manager, and Edna Purviance as leading woman. Although the Chaplin studio had been leased for a lengthy period to Carter de Haven, an agreement was reached whereby Chaplin was given the exclusive use of the plant again. The De Haven picture, "The Girl in the Taxi," is in process of cutting and titling, and Mr. and Mrs. De Haven are planning to build a studio of their own.

Working on "Unfoldment"

The Producers' Pictures Corporation, the new film company financed by St. Louis capital, has leased space in the Hollywood studios, and with all preliminaries attended to, have begun shooting the first scenes of "The Unfoldment," a story by George H. Kern, with Florence Lawrence in the star role. Murdock MacQuarrie will direct and Hal Mehr will do the photography. William Conklin and Albert Presco have important supporting parts.

Fairbanks Touring Country

William Fairbanks, star of Western Star Productions, who has just completed a series of twelve western features, starts soon on a tour of the country, and will visit all the distributing centers, making personal appearances in theatres showing his pictures, and otherwise assist in the exploitation of the films.

English Exhibitor Here

Andrew P. Holt, a director of the Provincial Theatre Association, which controls seventy motion picture theatres in England, arrived in Los Angeles this week to study motion picture production at first hand. Mrs. Holt stated that although British film production is picking up, he believes that a large percentage of American made films will always be shown in England. English audiences, he says, now want straight drama, with strong, logical endings. Comedy-dramas are not as popular there as they are in America.

New Theatre Planned

Plans have been accepted for a building to be erected in Long Beach, which will house one of the largest and most elaborate theatres in the country. The structure will be on Ocean avenue between Pine and American avenues. The theatre will be leased by Fred A. Miller and Roy Miller, of the California and Miller's theatres in Los Angeles, and will represent the first link in a projected chain of Miller playhouses in Southern California. The new theatre is designed to afford seats for 2,500 persons. The interior will be finished in the style of ancient Egypt, with decorations patterned after the Moorish. Modern heating and lighting and ventilation apparatus will be installed, as well as all sorts of rest rooms, nurseries and other conveniences for the comfort of the patrons.

Virginia Valli Returns

After completing her characterization of Lady Alice Pipinworth in Famous Players forthcoming picturization of "Sentimental Tommy," Virginia Valli decided to give herself a vacation from which she has just returned to New York. Miss Valli visited her home town at Chicago where she made her start in pictures at the Essanay studios.

One of Miss Valli's main reasons for cutting short her vacation is to take up the matter of several motion picture engagements which have been offered her, and to be present at the screening in New York of "The Plunger" (starring George Walsh) and "The Silver Lining" (a Jewel Carmen production), in both of which she played prominent roles and which are being released almost simultaneously.

Institutes Innovation

An innovation in the amusement world will come to pass during the week of February 14, when Vera Gordon will be the two-fold attraction at the Broadway Theatre in New York City. It will be remembered that Miss Gordon is now touring the Keith circuit as a headliner in a sketch entitled "Lullaby," written expressly for her by Edgar Allan Woolf, and when the Broadway management booked her forthcoming Selznick special, "The Greatest Love," B. S. Moss saw the great box-office possibilities in combining these two attractions. For the first time in the history of this house since it has gone over to the big time vaudeville, Vera Gordon's act will be seen only twice a day instead of having her give the three shows that have been the routine at the Broadway.

Prepares Screen Version of Oliver Holmes' Book

Eve Unsell Photoplay Staff, Inc., through special arrangement with Houghton Mifflin Company, has just completed a screen version of "The Guardian Angel," Oliver Wendell Holmes' book, which in its time was one of the biggest sellers in the book field. This book was the first of its type ever written.

By special arrangement with Harper & Brothers, the company has also just completed a screen version of "Second Youth" by Allan Updegraff. These two books will shortly be offered to the trade for motion picture production.

Frances Eldridge, whose success on the silver sheet was predicted when she first made her picture debut, after playing on the speaking stage with Ernest Truex in "The Bashful Hero," will be seen in a prominent part in "The Foreigner," which will shortly be released by First National.

When "The Price of Possession" is released by Famous Players-Lasky with Ethel Clayton in the stellar role, Rockcliffe Fellowes will be seen in a dual role. In some respects, it is said, it is the best work of his screen career.

SCENES FROM THE NEW SERIES OF NICK CARTER DRAMAS BEING RELEASED BY PIONEER
There will be fifteen in this series, and Tom Carrigan will be the star

Baron De Witz Story

(*Continued from page 654*)

round for anything that does not boost physical plot and the surface grimacings of mellowest melodrama along to the bitter end. The serious artist bent on finding his own *metiér* along the above indicated lines, runs up against a boss possessed of an infantile desire to "see the fur fly," and he is speedily dissolved in the hurly-burly like an ice-cream sundae in the place where they give no transfers!

If the day ever dawns that a true **inside** artist is nursed to the maturity of his powers, it will not be in a cinema factory, nor will it be done by superimposing a so-called director on the artist. That is the quickest way of dwarfing the artist and forever squelching the only possible chance of vitally artistic production. The plot coach or director must subordinate his functions to that of the cinema artist before you may expect vitally convincing results in the new direction. There are many coaches, very, very few directors who can be said to be something more than mere coaches, but the "industry" has not brought out a single cinema artist of **inside** calibre capable of giving us production as I see it standing apart from the purely reproductive work of the screen as it is today. And the "industry" never will. The man will appear elsewhere in spite of the obstacles "industry" is putting in his way. If he succeeds and the public rallies to his support, the "industry" will try to buy him as it buys props and put him in the show-window of super-exploitation. All of which spells the funeral of the artist if he is foolish enough to tag himself with a price.

Perhaps you now gather what I am driving at when I insist that the artist must be set free and remain free. If the industry would approach the artist in a spirit of intelligent appreciation similar to that which prompted potentates and princes of old to support the ideals and aspirations of deserving men of talent, we might possibly get to the right men and induce them to take up this work as a life task. History clearly shows what has been accomplished by appreciative associations of this calibre. No better way of encouraging original talent has been discovered so far. It would assure the freedom the artist must have to always remain truly an artist of creative instinct, not a jobber at the counters of industry. Again, here is something "industry" won't do because it can't understand anything that is not a business proposition. And it is futile to point out that there are better and greater and far more important things in this world than the sordid fabric of a mere business proposition. All a waste of words! **Industry can't understand because it won't and it won't because it can't. It wants to control everything including the very elements that must remain free if the scheme of production is going to be worth while its control in the future.**

I do not want the reader to get the idea that I am condemning the commercial motion picture as such. Not at all. True, I have no use for it myself, but that does not prevent me from realizing that others may enjoy it, and to that end it fills a popular craving that the artistic picture could not cope with. There will always be a plethora of mercantile pictures for the many. The truly artistic picture of the future will not be made in quantity, will not be made on a mercantile basis of demand and supply, will not be ordered in sets of so many in a season. The artistic picture of the future will be produced the same as any other work of art is created by artists of accredited talent. It will appear now and then, at irregular intervals, in response to the inspiration of an individual who works at his calling in the same spirit as the painter sits before his canvas and the sculptor ponders his clay and the author studies the traits of his characters. In its finished shape I dare say that a single production of this calibre would be worth handling and exploiting with all the acumen that "industry" can master. It is not unlikely that "industry" will find it more advantageous to take over the selling of such productions—which it has had nothing to do with in the making—than to continue to do not only the making and the distributing, but the selling and the exploitation of factory-made pictures.

One thing is certain. We have long since arrived at the crossing of the ways. A large and quickly augmenting percentage of the audiences flatly refuses to be any longer hoodwinked and palmed off by the exploitation tricks of moviedom. Every fourth man, woman, and child in the auditorium is picking the show to pieces right under the electric boards and the famous star brands. They are surfeited and tired. They want something better and bigger than machine-made meller, and they don't care whether you label it "special" or "super" if there is no radical improvement beyond the present little game of pusillanimous **d fferentiation** on the surface. They are sick and sore on reproduction as such, these good people, and are now in a frame of mind where they would hail with a shout of delight the real, unadulterated article—production that is ALL production. They want pictures that will stand up on their own intrinsic merit as pictures, pictures that will make good with the masses as well as the classes without leaning, like sick things, on the crutches and props of double - super, hyper - special, pluperfect over-exploitation!

Clearly, such productions cannot be entrusted to those who are now running the mercantile picture into the ground, and whose past records show that they are better gamblers than business men. The present muddled condition of the "industry"—and was there a time when it was not so?—indicates only too plainly that its business men are not up to the standard of efficiency that prevails among the business men of other industries. Here is a task entirely beyond the scope and the capacity of the "industry." **It calls for the "outside artist" bringing to the screen the culture of the arts and the sciences and the specialized professions. A man capable of creating adequate cinematic equivalents as his work grows fixed before him and responsive to his touch. A man of intuitive talent, of selective gift, of dramatic instinct, who can absorb these equivalents and focus them in practice as he evolutes into the "inside artist" I have spoken of.**

Compromise is futile. You cannot make silk purses out of sows' ears. Subterfuge spells failure. Camouflaging the mistakes and shortcomings of last season with "new" policies and plans, announced with a blare of trumpets, for the season at hand is a favorite commercial pastime, but everybody can do it and everybody does.

"Those who are enamored of practice without science," wrote da Vinci when Shakespeare was busy in the Globe Theatre, "are like a mariner who goes into a ship without rudder or compass and never has any certainty where he is going." There is no substitute for talent.

In the article following this I will outline an actual case, based on verified data, of an "outside" man who went down the line with the great problem and became the "inside" man, tempering theory with practice, in his endeavor to replace the reproductive school of the present with production that is ALL production. It may prove of interest to the producers who do not try to solve all their problems on the adding machine. You may never have heard of this man, but don't let that worry you. His name will not be given, but the result of his work will be shown for what it is worth. We have had enough of names, I think.

(The third article of the series by Baron De Witz will appear in an early issue.)

"VERY WELL, IF THIS IS 'MAMMA'S AFFAIR' WE'LL LET HER DO THE WASHING AND IRONING, TOO," SAYS CONNIE TALMADGE

Scenes from the latest Constance Talmadge picture which is called "Mamma's Affair"

Wesley Barry Spending Week in Crescent City Aiding Drive for Children of Europe

WESLEY BARRY, the Marshal Neilan freckle-faced star, reached New Orleans today, at the end of a fifteen-hundred-mile dash from Los Angeles on behalf of the starving children of Europe. Mrs. Barry, his mother, accompanied him.

He was met at the station by E. V. Richards, State Chairman of the Motion Picture Committee, and General Saenger and several others of the Saenger Amusement Company, Ben Piazza of the Orpheum, Walter Kattman of the Crescent, Arthur Leopold of Pantages, and Emile Steir, State Secretary of the European Relief Council.

Barry hadn't been in the city for half an hour before he was receiving the plaudits of the crowd at the Orpheum, sharing the stage with Will Rogers. He began pulling ten-spots for the starving children as soon as he stepped in front of the footlights.

"This boy is the 'King Kid' of the country," exclaimed Will Rogers in introducing him to the audience. "And all I can say is, I wish he were mine!" Which remark was greeted with fresh salvos of cheering.

Complete Program

The complete Barry program for "Save-a-Child" week in the Crescent City is as follows: January 26—Barry spends an hour with the New Orleans Item, the leading afternoon newspaper, as a printer's devil, copy chaser and newsboy. After doing a "Dinty" in this manner, he delivers the official greeting of Mayor Snyder of Los Angeles to Mayor McShane of New Orleans, and receives the official welcome from the authorities of the city. At noon, a luncheon given by the Saenger Amusement Company.

January 27—Wesley spends the afternoon and evening leading the relief drive of the theatre managers, the relief workers and the newspapers. In the evening he appears as the headliner at a midnight "frolic" in "The Cave" at the Grunewald Hotel. Thirty vaudeville acts will be on the same bill from the principal variety houses of New Orleans. Other film stars who will share the bill with Wes Barry are June Elvidge, Mae Murray, Eddie Polo and Ruth Roland. Wes's principal stunt is scheduled to be his auctioning of "The Invisible Guest Doll" to the highest bidder.

January 28 and 29—Wes will do a marathon to and from as many lawn fetes, bazaars and theatre performances as he can make during these forty-eight hours. He will especially visit all central and suburban theatres for the special Saturday morning performances for children.

In all his public appearances Wes is wearing his costume as "Dicky Dooley" in "Bob Hampton of Placer," the next Neilan First National production. On Sunday he will board the west-bound limited for Los Angeles and Monday morning rehearsals, leaving the authorities and the members of the motion picture committee to count up the receipts and wire the joyful tidings to Herbert Hoover.

Sennett's First Associated Producers' Comedy a Big Success at Its Premiere in Los Angeles

REPORTS from Los Angeles state that "A Small Town Idol," Mack Sennett's first contribution to the output of Associated Producers, Inc., opened to an immediate public and box-office success at the New Mission Theatre.

The following telegram was received from Harry David, managing director of the Mission, by F. B. Warren, general manager of distribution for Associated Producers:

"Mack Sennett's 'Small Town Idol' positively the biggest thing that ever played Los Angeles. No question that it is Sennett's greatest picture. Our gross business week ending tonight $13,950. This seems unbelievable taking into consideration that Mission Theatre has only 880 seats."

The newspaper critics of Los Angeles gave high praise to the production. Florence Lawrence, writing in the Los Angeles Examiner, said: "'A Small Town Idol' is an instant success. Huge audiences filled the Mission Theatre yesterday to greet Mr. Sennett's picture. He has eliminated entirely the proverbial slapstick and has evoked one of the most amusing films of his career."

"Hardly an angle of melodramatic art escapes unscathed," says Guy Price in the Evening Herald. "Melodrama, farce, polite comedy, comedy-drama revue, spectacle and plot are all there. It is Sennett's first big picture since 'Mickey.'"

"'A Small Town Idol' creates much mirth at the Mission Theatre," said May Markson in the Los Angeles Record. "Mack Sennett is perhaps the only director who can make an audience sit through seven reels of frivolity and make them feel at the end that the picture is too short. He has accomplished this in 'A Small Town Idol,' which played to overflow audiences at its world premiere at the Mission."

Edwin Schallert, in the Los Angeles Times, said: "Ben Turpin, valiant knight of careless eyes, corners all laurels. You have to be hard-hearted indeed not to succumb to the heroic charms of Ben in 'A Small Town Idol.'"

Paramount Exchanges to Distribute Book by W. S. Hart for Benefit of Hoover Fund

WILLIAM S. HART is the latest of the big film stars to make a handsome donation to the Hoover fund, and the contribution by the Paramount celebrity, unique in itself, is expected to swell the fund by many thousands of dollars.

Mr. Hart has given to the fund 290 autographed copies of his book, "Pinto Ben," to be distributed to the twenty-nine Paramount exchanges, ten to each exchange. In each exchange the Paramount exploitation representative will look after the further distribution of the volumes in a way to obtain the most revenue from them for the fund.

Acting on the suggestion of the home office exploitation department, many of the representatives in the field will probably adopt either one of the following procedures:

The books may be auctioned in the theatres; or the exploitation representative may sell the volumes to exhibitors, thereby deriving the direct revenue for the fund. The exhibitor may then offer his patrons the opportunity to obtain the autographed book, employing any one of the many methods available in doing so. The exhibitor, incidentally, can easily realize handsome profits for his house through the publicity and exploitation, especially if he happens to be playing at the time "The Testing Block," "O'Malley of the Mounted" or any other Hart picture.

At the estimated price of $100 for each volume thus disposed of, Mr. Hart's scheme can easily swell the Hoover fund by at least $29,000.

In a dozen or more of his Western pictures "Bill" Hart allowed his rugged little Pinto pony to share the honors with him, and the little Pinto never failed his master when called upon to do the most perilous stunts. That's why "Bill" long ago came to love him like a brother. And it is this love of a strong, big-hearted man for his dumb, faithful servant that permeates every line of the story and has caused book reviewers to declare, Paramount says, that "Pinto Ben" is the equal of any book of its kind.

Clermont Kills Himself; Worried About Business

Hannibal N. Clermont, organizer of the Clermont Photoplays, Inc., committed suicide on the morning of January 23 at his home in Hollywood. Mr. Clermont, who was formerly connected with the Burroughs Adding Machine Company in the capacity of special representative and efficiency engineer, entered the picture field five years ago and gave promise of big undertakings until beset with financial difficulties a short time ago.

At a recent reorganization, Mr. Clermont was succeeded as president of the Clermont Photoplays by C. P. Blyth. Worry over business troubles of the company with which he was connected is thought to have been the cause of the suicide. Mr. Clermont was 35 years old and left a wife and one child, a boy of thirteen, both of whom were at Sunday school when the tragedy occurred.

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Beauty Spots in the East and West Shown in Latest Paramount Holmes Releases

IN the two latest Paramount Holmes releases beauty spots many miles apart are visualized for the spectators' pleasure and delight. Those who see "Beautiful Bermuda" will agree that this travelog is correctly titled. The picture opens on board ship and shows views of Hamilton Harbor as the steamer docks. Many are the historical spots of interest set in surroundings of tropical verdure. The white roads, which wind through the island, still resound to the tramp of horses' hoofs, for this is one place where the automobile is not allowed. Tent-pegging is a sport brought from India and the tournament held at Government House shows the expert horsemanship required. An aeroplane trip over the island more fully reveals its beauty, shows the size and gives a panoramic view of the handsome buildings and gardens.

From Bermuda on the Atlantic Coast of the United States to the city of Malacca on the Malay Peninsula is a trip easily made by the theatre chair traveler. Mountain-rimmed bays and palm-lined beaches are the scenic beauties first viewed by the spectator in "Memories of Old Malacca," a quaint old town, pirate-haunted in days of old. Chinese, Arabs and Tamils swarm in the streets with the pagoda-roofed carts, jinrikishas and the ubiquitous Ford. A nature study of the deadly cobra and the manner in which the venom of the reptile is extracted for a serum has been inserted. The odd restaurants, boys at games, queer, but pretty houses, and some shots of the scenic loveliness of this far-away part of the world complete the tour. The apt titles and their attractive illustrations add to the pleasure of these travel pictures.

"Inside of the Cup" Is Held Indefinitely at the New York Criterion

Paramount's "The Inside of the Cup," the Cosmopolitan production based upon the sensational novel by Winston Churchill and directed by Albert Capellani, will enter upon the fourth week of its engagement at the New York Criterion Sunday, January 30, having proved to be one of the biggest box-office successes that the Criterion has yet presented. In fact, so steadily has popular interest in this picture been maintained, and so strongly has this interest been reflected in the receipts, Paramount says, that all plans for its successor have been held in abeyance by Managing Director Riesenfeld and "The Inside of the Cup" is likely to be emblazoned in electrics on Broadway and 44th Street for a long time to come.

That this well-acted screen indictment of an all-too-prevalent hypocrisy among church members is making a deep impression on thinking people was evidenced last Sunday evening in Newark, N. J., where the Rev. Henry R. Rose, minister of the Church of the Redeemer, made it the subject of a lecture illustrated with lantern slides reproduced from stills, which crowded the church to the doors.

Dr. Rose's illustrated lectures on modern drama have attracted wide attention in Newark, and "The Inside of the Cup" is one of only six motion pictures which he has chosen to augment the series.

"I'M CAPTAIN OF THIS VESSEL—NOW YOU GO BELOW DECK AND DO A LITTLE STOKING"

Viola Dana taking orders in her new Metro production, "The Offshore Pirate"

Goldwyn-Bray Twelve Reel Picture of Automobile

The complete construction and operation of the automobile has been turned into a twelve-reel picture made by the Goldwyn-Bray Pictures Corporation. It took two years to make the film and every process of the building of a car, from the first piece of material to the completed product is shown. The picture is of special interest to automobile owners and drivers, as it explains clearly the mechanics of a car and the way to keep one in good order, thus saving repair bills. The United States Government has already placed this film in its schools for motor drivers and mechanics. "The Elements of the Automobile," as the picture is called, is the first of the series. This film also should be useful for purposes of visual instruction.

Bee Life "In a Palace" of Honey", Ford Weekly

Ford Educational Weekly No. 4 has an intimate study of insect life in "In a Palace of Honey," which shows the community life and work of the honey bees. These industrious insects are shown in their daily routine of extracting honey from flowers and packing it in the comb, caring for the larvae and their many other tasks. Some unusual photography shows the hive swarming with their queen. The workers have no use for drones and return to the old cells and there kill the males or drones. The tragedy of the execution is clearly picturized. This reel of insect life released by Fitzpatrick & McElroy through the Federated Film Exchanges of America, Inc.

Things Worth Knowing

That the Children's Fund of the National Board of Review will be devoted to the selection of suitable pictures for children and young people and every activity connected with providing and promoting the cause of good pictures for the adolescent mind.

That Carlyle Ellis and company have sailed for Savannah, Georgia, to make a two-reeled educational picture on the new health program of the Bureau of Social Education, Y. W. C. A. The program adopted by the newly organized Woman's Foundation for Health involves eventually a health examination for every American woman and an individual plan of physical training.

William B. Davidson, well-known leading man, has just completed work opposite Elaine Hammerstein in "The Girl from Nowhere," "Poor, Dear Margaret Kirby" and in the all-star production "You Can't Kill Love," for Selznick.

A BENJAMIN B. HAMPTON *Production*

The KILLER

Adapted from the novel of

Stewart Edward White

Produced by
BENJ. B. HAMPTON
Directed by
HOWARD HICKMAN

Every farmer knows what a "Killer" is. A sheepdog, natural guardian of the sheep, who has become their worst enemy; sly, tricky, murderous, cruel, implacable, killing for the love of it, and incurable.

Imagine a man like that, rich, powerful and intelligent.

Then imagine a picture, based on that theme and written by one of our greatest out-of-door writers, with its scenes laid in the Southwest.

Thrilling? Powerful?

Yes, and then some.

Pathé Distributors

A Pathé Serial

Charles Hutchison

America's Death-Defying Hero of Daredevil Deeds

in "Double Adventure"

By Jack Cunningham

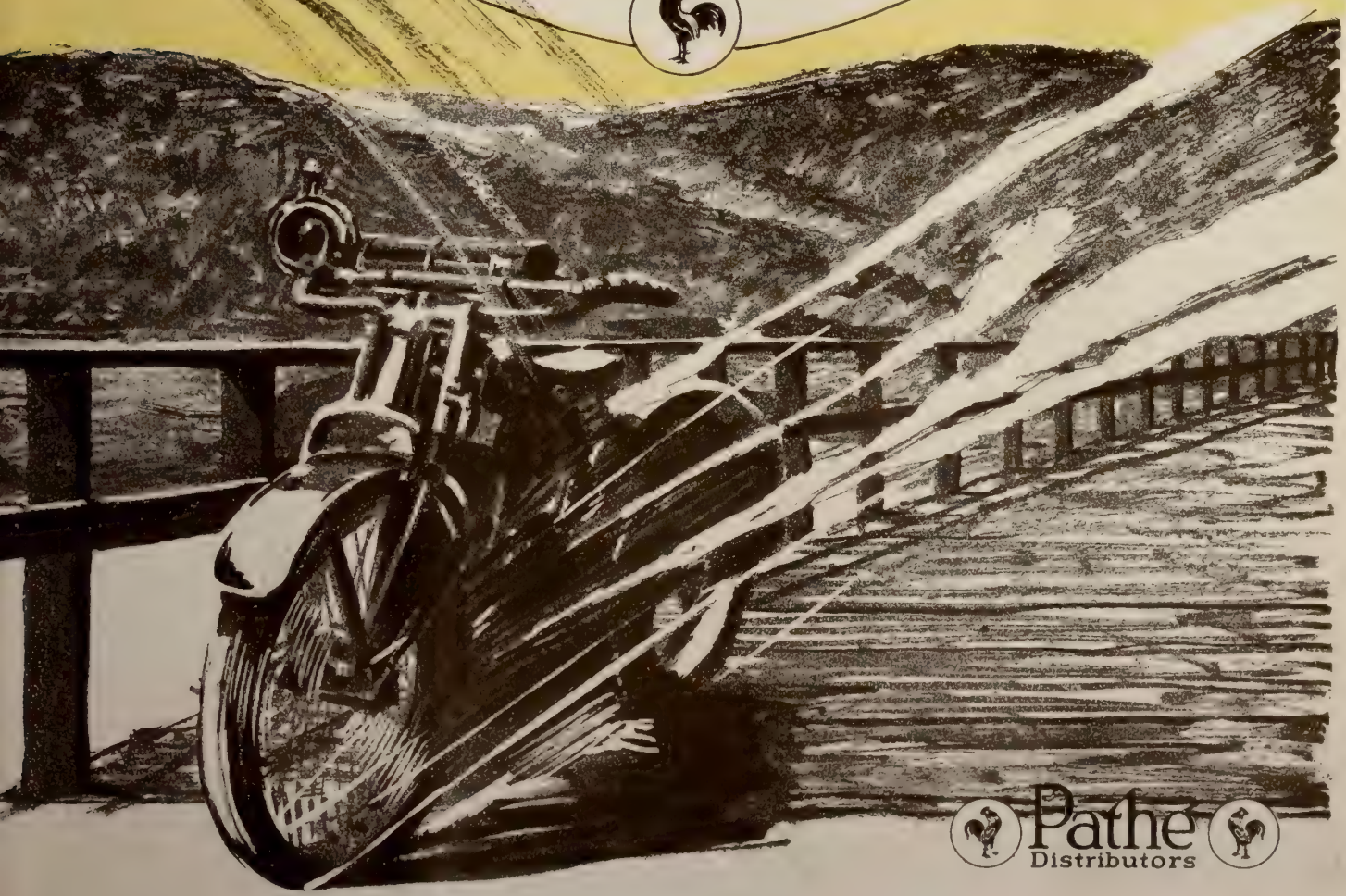
Produced by Robert Brunton
Directed by W. S. Van Dyke

Pathé Distributors

You know "Hutch?"
Who doesn't?

Most reckless of daredevils, King of Stunts, hero of ten thousand incredible exploits, the man who makes 'em rip up the theatre chairs by the roots in their excitement. Wait until your patrons see him leap from a lofty, falling derrick into a tree; hurl himself from a mile-a-minute motorcycle over the parapet of a bridge; jump from a motorcycle hurtling through space to the back of a galloping horse; wait until they see him doing a hundred such stunts.

They'll see them in "Double Adventure."
Don't wait; *get it now!*



Pathe
Distributors

JUNE CAPRICE *and* GEORGE B. SEITZ

with Marguerite Courtot

in

"ROGUES AND ROMANCE"

A stirring story, given magnificent and costly production, with many scenes actually taken in Spain and with a cast which included *thousands* of persons. Bill it as a very special attraction.

"Good production given thrilling story. Credit should be given Seitz for the way he has handled the detail and arrangements of scenes. Action fast and furious. Shows one of the biggest battles ever produced on the screen."—*Motion Picture News.*

"Full of romance and intrigue. Spectacular. Action never slackens and fight scenes are excellently directed."—*Exhibitors Trade Review.*

"Replete with thrills and exciting happenings, beautiful of setting in Spanish city and hill country, rapid of action and with a mystery plot well developed."—*Exhibitors Herald.*

"Colorful and stirring. Immense cast of characters. Atmospheric effect notably strong."—*Moving Picture World.*

Written, Directed and Produced by

George B. Seitz

Pathé Distributors

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Slide for Local Murder Hooked Up a Vitagraph

Out in Marion, Ill., a murder trial resulted in a conviction and the suicide of one of the accused. It made a big sensation in the small town, and Verner Hicks, of the Family Theatre, was quick to see the possibilities in the story.

He had a slide made of some of the newspaper clippings, filled in with matter for Vitagraph's "Dead Men Tell No Tales" and this was run at all succeeding performances.

MURDER TRIAL CLOSED SATURDAY
Marion Daily Republican
BIANCO KILLS HIMSELF
"Dead Men Tell No Tales"
"Dead Men Tell No Tales"

MR. HICK'S SLIDE

There was no real connection between the story and the trial, but somehow the suggestion was created that there was, and an unusually good business was the result. It was adroit work on the part of Mr. Hicks and offers a suggestion to other managers who play this story and who have a murder trial handy. This is the second time a murder has been hooked to the play and the possibilities are still there.

Exploitation Man Wins Five Dollar Commission

Dan Roche dropped down to Paxton, Ill., to help the Majestic Theatre put over "Humoresque." He draws salary from Paramount for doing that stunt free of cost to the managers, and while he gets a cigar now and then, and most always a vote of thanks, he looks for no return, but this time he came out five dollars to the good.

Dan looked over the ground and decided that about the best bet would be some hook up pages. There were a daily and weekly paper in Paxton and Dan modestly opined he would land enough ads for both. Of course the papers were more than glad to get a couple of extra pages each, but one of the editors hooted at the idea of that much advertising and offered to bet Dan he couldn't land the bank this side of a million years.

Dan took the bet—and the hint also his hat and he landed the bank in three minutes, flat. Then he used the bank as an argument with the merchants and he filled both double decks, and the house got the advantage of $141.20 advertising at a cost of $21.43 for its share of the space.

And some people are still asking, "Why is an Exploiteer?" Dan is one of the answers.

Swift Won a Prize for a Best Window Display

Harry Swift, the Albany exploiteer for Paramount, has been at it again. This time he won a prize for the best dressed window in a trade drive in Pittsfield, Mass.

Swift went over the line to see what he could do to make "Civilian Clothes" look as good on the box sheet as "Humoresque."

The retail merchants were holding a better business drive and had offered a prize for the best dressed retail store window. Swift dropped in on J. R. Newman and Sons and suggested that perhaps a "Civilian Clothes" window might make a good showing for a clothing store. They seemed to be willing to try the scheme, so Swift evolved this window, and it not only won the first prize, but it was adjudged "the prettiest window ever shown in Pittsfield." The judges were so well pleased that they could not hold into a straight decision, but went beyond that to express their appreciation.

Now take a look at the window. Of course, you see the centrepiece with the cut-out and the back frame and the card in front. Perhaps you think that is all. It isn't. That's where so many window dressers make their mistake. Look further. The entire window is symmetrical. Swift did not make certain that he would get his and leave the rest to chance. He made every square foot work.

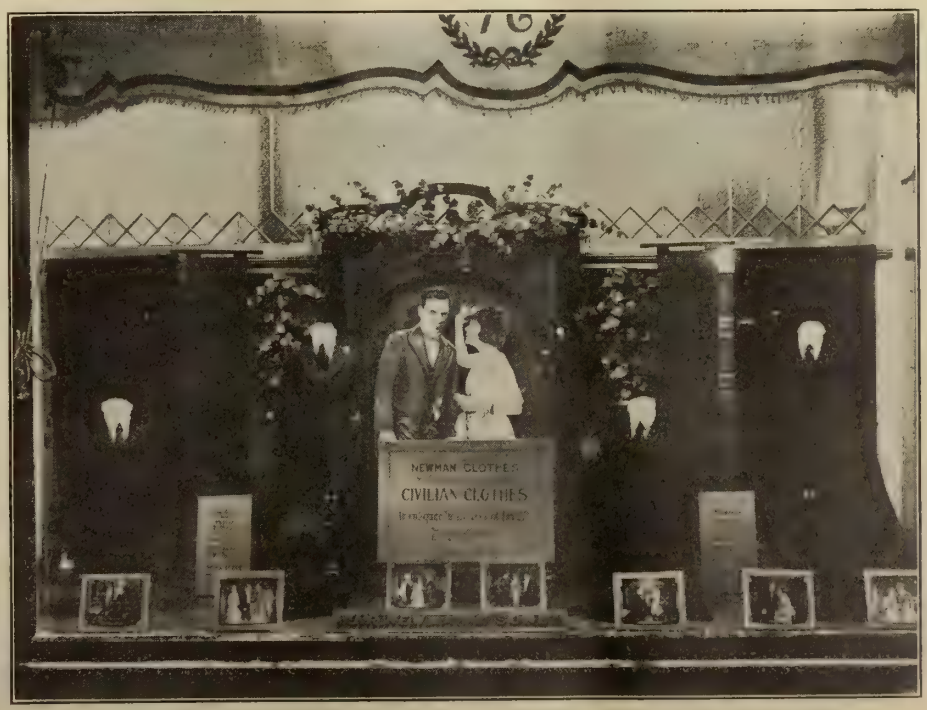
In the first place he did not crowd. In the next he followed a scheme. At the extreme ends are coats and overcoats. On the right the overcoat is in front of the coat. The reverse holds true at the left, where the coat is in front. This gives symmetry without formality. In the same way nearer the centre he uses two coats, but one is on a pedestal and the other on a low stand. This again breaks the formal line, but to balance he has a hat on a tall stand in back of the low coat to break the space, and in front of the higher pedestal he placed gloves and a cap and scarf to kill that gap.

You look at it and you know it looks good. You don't know why, perhaps, but you know that it is. And the reason is that the placement of every article is determined to make the best possible showing, to give order and symmetry, to catch and hold the eye. The Japanese make an art of flower arrangement, working along precisely the same lines. Swift makes an art of window dressing. You can, too, with a little study.

Additional to this, he used paper, newspapers and a mail campaign and the "Humoresque" record at the "Union Square" had to give place to "Civilian Clothes" and when he feels like it, Swift will probably go down and bust a hole in that.

Save Old Stunts

Often the plan book for a particular picture will suggest a stunt applicable to many other titles. Clip these out and paste into a book or on catalogue cards, to look over when you need something for a play not stunted. It may help when you need help most.



SOLD "CIVILIAN CLOTHES" FOR STORE AND THEATRE

Harry Swift, the Paramount exploitationist in Albany, designed this window for the Union Square, Pittsfield, Mass. A prize had been offered for the best display window and it was given this display

Selling the Picture to the Public

Had Inspectors Puzzled About This Big Display

When is a sign not a sign? That is what is bothering the building inspectors of what will be Warren G. Harding's home town after March 4.

When W. R. Ferguson, Goldwyn's traveling exploitation man, got to Washington to help Loew's Columbia put over "Earthbound," he had the idea of using a large metal globe. Several machine shops told Ferguson that it could not be done and refused to consider the job, but finally the exploitationist located an old German mechanic who runs a sort of private trade school for skilled mechanics, defraying the expenses out of his own pocket.

Took Two Trials

Ferguson presented it to him as a nice problem for his prize pupils and on that basis the job was undertaken. The first globe was a failure, but Ferguson persuaded him to try again and he got a seven-foot globe that was revolved by a motor. This was painted to represent the earth's surface and was placed on top of the marquise of the Columbia.

Straightaway the building inspectors wanted to know what he meant by building an advertising sign without a permit. Ferguson said it was not an advertising sign but a geographical exhibit. The inspectors retired to think it over and no decision had been reached by the end of the run, so the illuminated globe whirled away all the week with beneficial results.

Ferguson also got special front page readers in the Post and used the billboards and newspaper columns to the limit.

Hyman's Novelties at the Strand

For the week commencing January 30 Edward L. Hyman's program at the Mark Strand, Brooklyn, runs from Gounod and Strauss to Victor Herbert. It is shorter than last week, when thirteen numbers were presented, in addition to the organ solo, but is more nearly the normal, length; the program last week being intended to get them back after the no-program week for "Passion."

EDW. L. HYMAN

This program will open with the overture to "The Bat" (Strauss), played by the orchestra without any scenic effects. Red foots to the production stage, orange floods for the orchestra and house in blue.

The Strand Topical Review follows, and this gives place to excerpts from "Mlle. Modiste" (Herbert), with a tenor and soprano and two dancers. The numbers, in order, are "Give Me All of You," the Waltz, and "Kiss Me Again." The setting is a futuristic box set with ceiling. Walls in yellow and orange shades to match the gilt Vernis-Martin furniture. Foots in amber, borders in blue and blue light through window. White spot for tenor, pink for soprano and amber for the dancers.

The Prizma scenic, showing Rheims, is followed by the prison scene from "Faust" (Gounod), with the tenor, soprano and basso in the familiar number. The prison set has only a straw pallet for props and the only lighting comes through the window at the rear. The house lights are out, save for those over the boxes.

The feature follows; Constance Talmadge in "Mamma's Affair," without prologue or interpolation.

"Captain Mac" (Penn) follows, sung by the basso on the concert stage. House in red and blue, purple foots (red and blue up), with white spot for singer.

The comedy follows, with the organ interlude for the closing number.

Did it ever occur to you that perhaps your house means as much to your patrons as do your stars? Did you ever try to make your house mean something? It can be done, and it helps.

THIS "EARTHBOUND" GLOBE HAD BUILDING INSPECTORS PUZZLED

W. R. Ferguson, the Goldwyn exploitation man, had this seven-foot metal globe mounted on the Marquise of Loew's Columbia, Washington, and the building inspectors could not tell whether it was a sign or an exhibit

Recruiting Officer Is Keen for Picture Aids

Exhibitors who still have any doubt as to the efficacy of tie-ups in their exploitation with the recruiting services of the U. S. Army, Navy or Marine forces, or who still have difficulty in convincing the recruiting officers of the value of this exploitation to their own service, should read this letter written by Lieut. K. W. Thom, district publicity officer for the recruiting services at Des Moines. The letter was addressed to Normal L. Dixon, exploitation representative for Paramount Pictures in Des Moines and reads:

My dear Mr. Dixon:—

Stress of business and my absence has delayed a letter to you in connection with that remarkable Paramount Picture, "The Cradle of Courage." It was certainly a pleasure to arrange a small display at the Palace Theatre, while the picture was showing to boost the picture in every way, since "boosting" this picture means "boosting" OUR ARMY, which we of the Army love. There is no doubt as to the popularity of this particular picture as well as all Paramount pictures. It has been my pleasure to arrange Army displays in several cities in this state where the picture has, in every case, made a hit.

The letter concluded with a general eulogy of the service done the Army by this tie-up. At the same time Lieut. Thom wrote to the recruiting officers in the district urging similar tie-ups. Both letters were entirely unsolicited and the value of the tie-up, from the exhibitors' standpoint, was evidenced in Davenport, Ia., where "The Cradle of Courage" had been scheduled to run three days but was postponed and run a week after it was learned that the Army Recruiting Service would co-operate in exploiting it.

Selling the Picture to the Public

ALMOST A MILLION NEWSBOYS HAVE HELPED "DINTY"
This is parade, serial number 27,593, and was worked by Roy H. Haines, of the Cincinnati office of First National, in conjunction with the Post nad Carl Fisher, of the Boulevard Theatre. It used 1,500 kids

Advertising gets patrons; good shows hold them. You can't get good business with bad show.

More Newsboy Parades Help "Dinty" to Score

Newsboy parades for "Dinty" are growing almost as common as red ink overprints. Two go on the record this week.

Ed. Paul, of the Regent, Springfield, Ohio, worked the stunt for the opening day of a four-day run. He did not have the boys come direct to the theatre, but announced that they must assemble in a public square some distance from the house. They marched down with banners and a band, but the 500 boys made more noise than the band, and the musicians were there more for ornament than use. They gave a finished look to the parade even though you could not hear them. Four days was a new record for a run in Springfield, but the boys put it over so that it might have lasted for a week.

Roy H. Haines, of the Cincinnati office of First National, helped put over the stunt for Carl Fisher, of the Boulevard, Cincinnati. Here the ever-willing Post was hooked up, and the boys were limited to the Post salesmen. That gave 1,500 kids, which was ample for noise and enthusiasm. Next to a caliope there is no better noisemaker than a small boy whose lung capacity has been developed by crying his wares on the street corners and 1,500 of them can imitate a near-riot. Fisher gave a special morning matinee and parade instead of asking the kids to the opening night, and by the time the afternoon show was ready to open, the audience and the start of a standout for the second show was all on the ground. The boys had turned the trick as usual.

Throwing the Wrench

W. G. Shaefer, of Vaudette, West Point, Ga., got out a special postcard to all young people between the ages of 16 and 25 urging them to avoid matrimony as one of his special stunts for First National's "Don't Ever Marry." Throwing a monkey wrench into the works of cupid is bad business, but not many took the advice seriously, though they did go to see the play.

Street Light Jackets Told a Story Plainly

The William Penn Theatre, Chester, Pa., worked a new idea for "Dead Men Tell No Tales" when that Vitagraph attraction was played lately. In front of the house are a pair of cluster lights, with five lamps each. Transparencies were prepared to be set over the globes, lettered simply with the title. By day they were white, lettered on a dark ground, but when the lights went on they showed in letters of fire.

This seems to be a scheme adaptable to almost any attraction, and can be worked wherever the house or other private lamps are available. In many sections they now have a bright light district, in which merchants contribute to the cost of extra cluster lamps. It should be a comparatively simple matter to purchase the use of one light in each cluster for a limited period to put over a special, now that the William Penn has shown the way.

Another novelty is shown in the cut in the shape of the dummy traffic policeman on the right. These can be made up in quantity and put around the streets by arrangement with the police, as well as being used for the front of the house.

Chester got the business it deserved with this Vitagraph special because it went out and hustled for the additional patronage.

DEAD MEN TELL NO TALES
DEAD MEN TELL NO TALES
DEAD MEN TELL NO TALES
DEAD MEN TELL NO TALES
DEAD MEN TELL NO TALES
DEAD MEN TELL NO TALES
DEAD MEN TELL NO TALES
DEAD MEN TELL NO TALES
STOP!

"DEAD MEN TELL NO TALES," BUT STREET LAMPS DO
The William Penn, Chester, Pa., draped its cluster lights with special jackets, and beat a lobby display because it was something different. Note also the cut-out traffic policeman. He helped to sell the story

Selling the Picture to the Public

Revival Meetings for Picture Houses Work as Strongly as for the Churches

BILLY SUNDAY can go into a city and sell Christianity wholesale. Lesser evangelists can get a town so stirred up that many are brought back to the church who have drifted away. The revival meeting is the first aid to the church that is slipping, yet few who manage picture houses seem to consider the revival meeting as an aid to slow show business.

Lay It On Thick

The entire psychology of the revival meeting is the strenuous appeal to the emotions, which quickens the latent belief into renewed religious ferver. The exhorter lays it on thick—so thick that it pierces the growing insensibility. Like all emotional appeals, the effect is lasting only in a comparatively few instances, but the revival can be repeated with the same results.

The exhorter preaches and gets them stirred up. The picture manager cannot preach, but he can accomplish much the same thing through a better program and intensive selling. When the results drop down, the same thing can be repeated.

Plan in Advance

But like all such movements, the campaign must be carefully planned, and preparations made well in advance. The chief essential is a better than usual bill for the week. If you play two or three changes, drop the scheme and play a daily change. Get the very best subjects you can land. Don't worry about first run. It is far better to get aged stuff you know about than to book something on the salesman's say-so. Play back one or two of the strongest hits of the past three months and build on this with other record breakers. Don't cling to a single releasing company. Get the best wherever you can find it.

Then start in to plug. Begin with teasers announcing "It's going to be a glorious week." Follow with similar lines on your screen, in your program and newspaper ads, and get some lettered signs to the same effect for the lobby.

Later date in the signs and announce "Knock-out Week," "Celebration Week" or "Best Pictures Week." As soon as you do this place on sale special strip tickets good for the entire series of performances at a price slightly lower than the admissions would add up. If you charge 20 cents, make the six shows a dollar. Don't look on this as an immediate money-maker. Figure on your ultimate profit.

Then Give Details

As soon as you have the details give the full program. Tell about each one. Play it up to make people realize that it is something better than usual. Make them want to see each individual picture. Hammer on it hard.

Put in special music, add a soloist or two, if you do not use them regularly. If you always run a musical program, get a better selection than usual and make a daily change.

Dress your house with bunting, if possible get some ballyhoo for the opening, and turn things loose.

You will find that the result will be that you have quickened interest in the pictures and have brought back into the fold many who have dropped out for one reason or another. You will bring in new faces and perhaps make them regulars. See what you can do.

Teach your patrons to believe you. Sell only what is good and you will not need to spend so much for advertising space for selling talk. You've got them sold already if they believe you.

GIVING NEW YORKERS "SOMETHING TO THINK ABOUT"

This Paramount hook-up went beyond the wagon boards. The exploitation man sold the editor on the title for an editorial department, and the wagons advertise this feature as well as the play

Used Real Snow for His Log Cabin Lobby Stunt

No cotton and mica snow figured in the lobby stunt employed by W. J. Ostenberg, Jr., for his log cabin lobby in the Orpheum, Scottsbluff, Neb. There were tons and tons of the real article just outside the door, so he built up a log cabin stuck a few skins around and had a section of the street shoveled into the remaining lobby space. It was the real thing, and there was no danger of the snow catching fire.

The display was made for the Rex Beach-Goldwyn picture with Vera Gordon, "The North Wind's Malice," and photographic enlargements of scenes from the play backed up the cabin attractor, and it got out the crowd on a particularly cold day, when the home fireside was a lot more attractive than the average picture, but Mr. Ostenberg went to so much trouble than the patrons figured this could not be an average offering, and they turned out in force.

Get Good Music

Have good music with your show if you possibly can, but be certain that it is good music. One neighborhood house we visit was noted for its poor pianist. The management felt that something was necessary. It retained the pianist and added a violinist who was even worse, and now the music is more than twice as bad.

The real remedy would have been to have taken the money paid the violinist, adding it to the salary of the pianist and with the increased sum getting someone who can really play the pictures. You don't have to have a forty piece orchestra to have good music and a good pianist is infinitely to be preferred to two indifferent players.

Sold Play Title for Editorial Page Idea

Abner C. Robinson, of the New York Paramount Exchange, did not just sell the title idea to the Evening Telegram for a wagon stunt, but he sold the editor on an editorial page stunt and then it had to go on the side boards. It was a big idea.

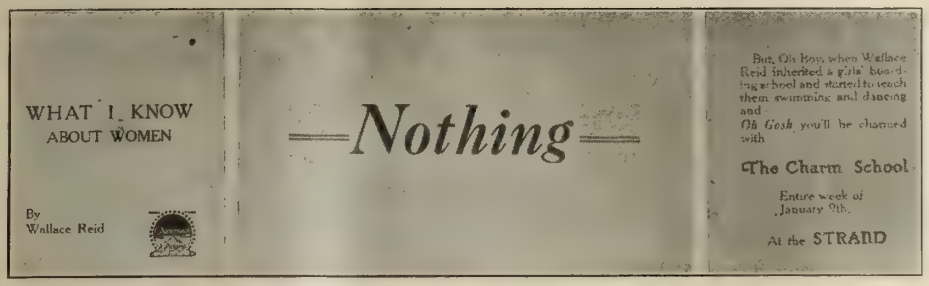
The Telegram is more or less of an oddity in New York journalism. Now that the Herald, its big sister, is printed downtown, it is the only evening newspaper printed uptown and its editions are on the street from half an hour to an hour ahead of the others from eleven o'clock on.

Got Hotel Crowd

This gives it an unusual circulation in the hotel district from which the Broadway houses derive the bulk of their patronage, and the use of the idea as an editorial page feature brought the title before the amusement shopper who had plenty of time on his hands and no place in particular to go.

From this angle of exploitation the stunt was well worth while, for it was worked when the picture was having its first run at the Criterion, but the feature was continued, because it was such an apt title for a department of editorial comment, and the 200 odd delivery autos carried the message all over the greater city before the release was played at the regular houses, and the publicity held up beyond the live playing period. It's what your might call permanent publicity.

Selling the Picture to the Public


WHAT I KNOW
ABOUT WOMEN
By
Wallace Reid
—Nothing—
But, Oh Boy, when Wallace Reid inherited a girls' boarding school and started to teach them swimming and dancing and
Oh Gosh, you'll be charmed with
The Charm School
Entire week of January 9th.
At the STRAND

HERE'S THE EVIDENCE IN A LIBEL SUIT

That's what R. C. Gary, Paramount exploiteer in Omaha, says Wallace Reid knows about women, but any court in the country would give Wally a verdict. Still it made big business for the Strand, Omaha

This Libels Wally Reid But It Helped Business

We are willing to bet that Wallace Reid could bring suit for libel against R. C. Gary, Paramount's exploitation representative in Omaha, and get a decision all the way up to the Supreme Court, but we don't think he would be that mean.

Anyhow, Gary was looking around for something for the Strand theatre on "The Charm School" and he hit upon the idea of advertising that Reid had written a book on "What I know About Women," which was to be had free at the Strand box office. He ran off a thousand copies and then he had to run fast to the printer and order some more, for the thousand were gone before the afternoon was half over.

The stunt was an old one, as the cut shows. It has been worked hundreds of times and can be worked thousands of times more. The ends show the front and back pages, the centre the middle pages of a four page folder. That was all there was to it, but it was enough to spread the news, for everyone had one and was showing it to everyone else, because the news of the coming of the book had been worked up until it had become a matter of town gossip. It was treated as seriously as though it was a pretentious volume and it is said that there were 500 women waiting for copies when the box office opened the first day of the distribution.

Pays Back the Navy for Favors of Other Times

Hooking up the Navy recruiters seems to have lapsed for the time being. We have not recorded a Navy stunt for a couple of weeks, but Harry Sweet, Paramount exploiteer out of Albany, remembered past favors and gave the Navy a boost without turning out the guard.

He had gone up to Gloversville to put over "Something to Think About" for the Criterion Theatre, and one of his stunts was the use of posters on the car dashboards reading:

Take this car to see
"Something to Think About"
At the Criterion Theatre
If travel means anything to you
See the Navy Recruiting Officer

These were extensively used and got some attention for the Navy and a lot for the house. It got more attention than a straight show bill could have done, for the scheme works both ways. Hook ups with shows help the recruiters and hooks with the recruiters help the shows.

Now It's Freckled Ladies

The Audubon Theatre, New York, has built up on the "Dinty" freckles idea. Other managers have offered free admissions to boys who could show ten or more freckles.

Ben E. Jackson, of the Audubon, beat that. He offered free admission to all freckle-faced women, as well as boys and girls, but to make it tell, they had to come to the theatre the week before to claim their free tickets, and then they went home to tell the neighbors.

It was not anticipated that many women would avail themselves of the offer, but they fooled Jackson. The lure of the free ticket was too strong and the lobby was crowded with well dressed women and misses as well as children and the stunt was talked up all over that section of the big town.

Cards Win Again

The Academy of Music, Northampton, Mass., recently used 3,000 postal cards to put over "A Splendid Hazard." The entire cost was under $40, yet it held the business up for two days and for a lot of people interested who could not come to see this First National, but who did come later.

The weekly postal soon loses its kick, but the occasional mail solicitation packs a punch if care is taken to get good addresses.

Painted Special Backing for "Midsummer Madness"

Painting a special bac ing for a right angled window was what put over the display for "Midsummer Madness" at the Strand Theatre, Birmingham. This Paramount attraction does not suggest a window hook-up and something was needed to get the idea over, so L. R. Towns, the manager, had his scenic artist, H. C. Holt, paint a special backing, showing a summerry landscape to carry out the idea and then spring costumes were alternated with flowers to catch the eye. Two window cards were used in front and one at the rear of the window, with a number of stills. The card in the centre is really the reflection of the left hand card in the glass of the window.

The chief element of the display, apart from the painting, is the open display. The three dresses all get over because they have a chance where a dozen or more would attract practically no attention because of the competition.

MADE A SPECIAL WINDOW SETTING FOR "MIDSUMMER MADNESS"

The Strand Theatre, Birmingham, had a special painting made for a prominent window to give the proper atmosphere to this window for the Paramount production. It was done by H. C. Holt, staff scenic artist

Selling the Picture to the Public

Big Displays in Lobby Helped "Earthbound"

Hudson B. Scollard, of the Queen, Houston, Texas, made a tremendous splash in his lobby for Goldwyn's "Earthbound." In the front of the lobby was a platform, lettered with the title, on which was a globe to which the cutout figure of a woman was bound. The title also appeared across the face of the globe.

Above the marquise was a cutout of the 24-sheet, showing Miss Revalles and Mr. Standing, with the figure of the slain man in shadowy outline hovering above a second globe. From the floor of the lobby to the top of this display the distance was about thirty feet, and no one could come within two blocks of the house without catching the display.

The lobby work was supplemented with window cards, posters and increased newspaper advertising, and put over the story to a smashing opening.

Playing Card Lobby Was Backed by Ace of Spades

This playing card lobby from the Strand, Nashville, does not differ materially from other lobbies used for Marjorie Rambeau in the Robertson-Cole production of "The Fortune Teller," but it offers a novelty in a false front for the box office, which shows the ace of spades with the pip cut out to give access to the ticket window. This is new.

Two large painted signs were provided, one at the top of the lobby, as shown, and a second at right angles to the house, extending across the sidewalk. Both played up the ace of spades.

A net work of strings of playing cards decorated the inside of the lobby, while cards were tacked to the larger frames. Three oil paintings were placed well front, and a tripod with a kettle was right at the sidewalk line. "The Fortune Teller" is by no means a recent release, but it still is going over strongly and still cleans up.

Ape Man at Recess Time Puts Kink in Classroom

Theodore Chifos, of Sorg's Opera House, Middletown, Ohio, conceived the idea of putting out an ape-man for "Go and Get It." He got more than he anticipated from the stunt and gave the town a good laugh.

He hired a negro to put on an ape dress and parade the town with a white keeper. There was no advertising matter used. Middletown was small enough to let the ballyhoo connect itself with the poster and other advertising.

Then Came the School

All morning the two men paraded the streets and attracted considerable attention, but in the afternoon they chanced to pass a schoolhouse at recess time. There were about 150 pupils in the yard, and something told the stuntsters that they were in the wrong place. It seemed to be the best plan to go somewhere else and to take long, quick steps.

Then the kids began to come through the gate and over the fence and the ape man and his conductor made their steps longer and much quicker. A good judge would have said that they were going down the street on a dead run, but they were not fast enough for the kiddies.

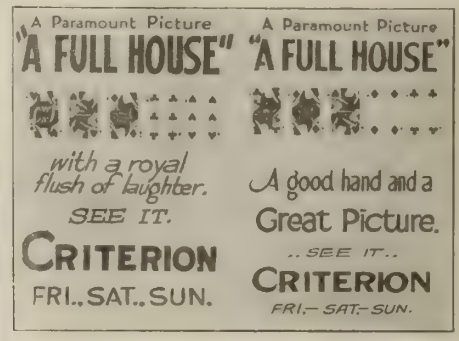
Then they changed tactics and came to a full stop to wait the charge of the kids, who were not so anxious to come to close quarters until some adults had investigated and identified the ape as a well known odds-jobs man. The youngsters eventually went back to the class rooms, but they were so full of talk about "Go and Get It" that studies were out of the question the rest of the afternoon.

Meantime the story spread until the entire town was laughing, and they were still laughing when they came to see the show.

Made Poker Hands Help Get Needed "Full House"

There is no use playing "A Full House" to half empty houses, so when the Criterion Theatre, Evansville, Ill., booked this Paramount play, Mr. Kornblum called upon Charles Raymond, the Paramount exploiteer for the St. Louis territory, to come and help him play the hand.

Raymond has a weakness for queens full, so he got up a set of signs showing enticing hands, lettered them in poker parlance and put them around town. The cut shows two of the signs.



TWO OF THE CARDS

The signs made good reading for all the men and most of the women, with the result that the picture played to capacity. Mr. Kornblum was taken seriously ill a few days before the picture opened, but Mrs. Kornblum, with the start she had, went on and put the show over like a veteran and feels that "A Full House" beats four aces and takes the pot every time.

SPADES WERE TRUMPS IN THIS "FORTUNE TELLER" LOBBY

The card lobby has been done before for this Robertson-Cole production with Marjorie Rambeau, but the box-office front, with the window cut into the ace of spades, is novel and worth copying

How About Film Samples?

What has become of the samples of film which did such good work in the old days? We have not seen one in more than a year, and yet the average fan prizes these little cuttings.

Some time when you have a picture you want to put over big, and have the time to work ahead, make the exchange obtain for you a couple of hundred feet of a striking scene from the play you want to put over. Get cards with windows just the size of a frame of film. Paste a frame over the opening and have the card printed with a little talk about film, and more talk about the play and the particular scene from the play you are showing. You will be pleased with the returns.

Selling the Picture to the Public

INDIANS GAVE EMPHASIS TO "LAHOMA" LOCALE

The Garden Theatre, Minneapolis, put over this Pathe release in good style by emphasizing the western atmosphere and using a couple of Indians for emphasis. They were real Indians if they did wear store shoes.

Told It with Indians for "Lahoma" Showing

Playing strong on the western atmosphere of "Lahoma," the Garden Theatre, Minneapolis, used an Indian couple to help get over the lobby display, and built up on this with press book and other lines bearing down on the atmosphere of the play.

The corner boards gave these lines: "A picture that mirrors the soul of the west," "An outdoor drama pulsating with action," "A tale of hazzard on the last frontier," and "A romance in the land of rugged canyons."

On the still frames were "Oklahoma as it used to be" and "Prairie Schooner days" with a large "Indian's Cowboys" for the centre.

The Indians worked the lobby all day and helped to call attention to the locale of the picture, but some of the time they had to get out on the sidewalk to let the crowds into the lobby, for the Pathe release was a cleanup out of the ordinary.

Newspaper Matinee Helped "The North Wind's Malice"

Collaborating with a local paper on a special morning performance of "The North Wind's Malice" helped put this Beach-Goldwyn production over at the Isis, Grand Rapids.

The newspaper printed a coupon good for one admission to a special morning show for the production and, of course, had to give much publicity to the story to cry up its own coupons. The result was an overflowing house and several hundred satisfied spectators, who went out and told about the show to the benefit of the succeeding pay performances. It may have cost some admissions, but as the house played to capacity on the strength of the word-of-mouth advertising, the house lost nothing.

Metzger Again

The week is not complete without a stunt from E. Metzger, of the Strand, Creston, Ia. This time he sent out a youth in tattered overalls, gum boots and a straw hat with a cat in one arm and a pitchfork over his shoulder.

There was no display card, but small cards told the passers-by to see Charles Ray in "Peaceful Valley" at the Strand, and enough of them did to make the stunt worth while.

Press Work

Press work is not merely getting the local paper to print a few items. That is just part of the publicity. If you have something that will interest the schools, get the interest of the teachers and through them the pupils. If you have something of interest to musicians, get after the music teachers and the clubs and societies. If you have a story which will make a special appeal to the Masons or the Knights of Columbus or the Elks, get after them. Eddie Hyman recently did the Strand hundreds of dollars' worth of good merely through selling "The Last of the Mohicans" to the schools of Brooklyn. He did not trust his generous advertising spaces; he went after the schools direct.

Worked Airplane Stunt in Town of Only 5,600

E. Iwerks manages the Grand Theatre, a 400 house in a town of only 5,600, but he finds that the airplane idea works just as well in New Ulm, Minn., as it does in the larger places. It works even better, because the plane is still something of a novelty in his town.

He knew where there was a small biplane and he dug up the aviator and persuaded him to fly over the town with the body lettered "Special delivery. Films. 'Going Some.' For Grand Theatre, New Ulm."

Used Handbills, Too

The aviator threw out handbills and on his landing he turned over a film case supposed to contain this Goldwyn subject, then Mr. Iwerks sent down to the station for the real films, but no one thought about that. They were all talking of the feature which had come by airplane delivery, and they are still talking—about the stunt and the comedy, now, for they, most of them, saw the play.

FAKE FILM DELIVERY WAS SURELY "GOING SOME"

New Ulm, Minn., is not a large town, but it has a hustling manager for its Grand Theatre, and he hired a small biplane to deliver boxes supposed to contain the Goldwyn release, and stirred up the town

Selling the Picture to the Public

Everybody's Doing It

Harry Swift's exploitation for "Something to Think About" at the De Luxe Theatre, Utica, was very simple. The Albany Paramount exploiteer did not stop until he had the title posted on everything short of City Hall and the churches. He used several kinds of paper and put it everywhere, with the result that the newsboys cried the title along with their papers and the waiters handed guests the menu with the remark that it was "Something to Think About." Shop girls used it on hesitant patrons and barbers worked it in on their urge for hair tonic and facial massage.

Hook First National to Who's Who Window Dress

De Wolfe and Fiske, a firm of booksellers in Boston, hooked the "Who's Who on the Screen" to the identification contest of the Hearst papers, in connection with the Boston American, and then used portrait stills of the First National stars to get attention to the books, with a painting of Norma Talmadge for a centrepiece. This helped put over the idea of the contest and gave some excellent advertising to the First National stars in particular.

The large displays are for the newspaper contest, the smaller cards are for the book and the First National credit appears under each of the portraits.

The idea should commend itself to exchange managers wherever this contest is being run. It gives strong publicity without heavy cost. If the books are not on sale it should be possible to display the stills as helps to prize winning, but the book will enable the store keeper to get his share.

The Circle, Indianapolis, Plunged Big on "Dinty"

The Circle Theatre, Indianapolis, made a special drive on "Dinty" when that First National attraction was shown in the house. Opening with teasers two weeks ahead, Ralph Lieber kept right up to the last day of the engagement. The newspaper spaces were largely increased, but this was only one angle. The heat and light company sent out 10,000 heralds with its monthly bills and a newspaper issued 65,000 6x10 inch pictures of Wesley Barry as a Sunday supplement, holding the distribution to the local edition. In return the Circle gave the carriers and newsboys a special performance prior to the opening.

"Dinty's" Cellar

Another stunt was a miniature stage about five feet wide, set to show the scene in "Dinty's" cellar, with cutouts showing the newsboys giving a show for "Dinty's" mother. At night a flasher lamp alternately lighted and dimmed the stage, commanding additional attention.

The special drive resulted in bringing out some new patrons, though most residents of Indianapolis are regulars and the out-of-town visitors visit the Circle as religiously as they see the Hippodrome when in New York or as they used to see the Eden Musee. The Circle draws all Ohio to its doors.

Sometimes the little stunt seems too small to be worth while, yet the small stunt often brings more business than the big stuff. Try it out and see what it can do. You can't tell until you try.

HOW FIRST NATIONAL HOOKED TO A HEARST CONTEST

Stills of the stars were used to decorate the window of a Boston book-store mostly devoted to a display of "Who's Who on the Screen" in connection with the identification contest handled by the Hearst newspapers

Sells First National to Three Large Hotels

Because the Majestic Gardens, Kalamazoo, is the First National franchise holder, W. Griffith Mitchell, the manager, felt that it was up to him to do something to make that fact known.

Kalamazoo has a large transient population for a town of its size, and Mr. Mitchell arranged that each room in the three largest hotels should carry a card hung to the telephone, the text of which can be seen in the cut.

MR. MITCHELL'S CARD

He had four First National attractions in a row, including Lionel Barrymore in "The Master Mind." Barrymore is new as a picture star in Kalamazoo, so Mr. Mitchell prepared a special pass for use through the early part of January which carried a white silhouette against a black ground, a special advertisement being printed on the white, and the dates below. This special pass idea is not new, but it is always effective. Mr. Mitchell got a particularly good display for his.

Not many managers pay sufficient attention to the transients. If a town is large enough to call for a hotel, there is a chance to make additional business, and most hotels are glad to hang the cards, if it means a few passes to the proprietor. If you can't get them in without too much argument, get your printer to run off some thin cards about 4x6 inches, print your advertisement in the top inch and below, "Please make your memorandums on this card." There is not a hotel man who will not hang these on each telephone to take the strain off his wall paper. Try it.

New Exploitation Aid

Paramount has something new in the 14 x 36-inch rotogravure for lobby and other displays, first issued with George Fitzmaurice's "Paying the Piper" and which seems to have made an instantaneous hit in the New York district. They work exceptionally well for window displays and lobby fronts.

Selling the Picture to the Public

FIVE-FOOT LETTERS TOLD OF THE COMING OF RAY

The Orpheum, Scottsbluff, Neb., gives special attention to lobby displays, but it seldom beats this five-foot letter for Charles Ray in his first First National attraction, "Forty-Five Minutes from Broadway"

Five Foot Letters Put Ray Over in Nebraska

Here is another display from the Orpheum Theatre, Scottsbluff, Neb., this time for Charles Ray in his First National production of "Forty-Five Minutes from Broadway."

The upper part of the lobby was left rather dark and these white letters stood out like a 24-sheet. One sheets, cutouts from the three and six sheets and a stand of stills completed the layout, which brought in a big business.

Work Tint Lights

Where the lobby is deep, it would be a good scheme to paint the letters with aluminum paint, hang them back of the arch and throw changing colored lights on the display. This can be worked with a flasher or even flasher sockets and should be so planned that the lights are not uniformly one color, but alternating in red, green, blue and gold, with a little fixed white, say every fifth or sixth light. Fresh silver paper with a smooth, bright surface, would be even better than the aluminum paint. This works best with short names, but with a name of less than six letters the display will be striking and selling.

You can't put a ten-dollar advertisement in a paper and figure that it has brought you in $15 or lost you $2. No advertisement ever confined its appeal to one show or one period. You may be selling this week's show on last week's advertising. You may get people who come in response to an advertisement ten weeks old. You cannot check up amusement advertising. It must be continuous if it is to pay at all, for it has a cumulative effect.

Aids for "Heliotrope"

The Chicago office of Paramount has arranged with a perfume company to supply an essence of heliotrope, one ounce of which is sufficient to perfume a thousand heralds, being diluted and sprayed on with an atomizer. The same company will also supply heliotrope sachets at small cost.

So many local combinations were made with perfume to put over "Heliotrope" that the Chicago office arranged for supplies for those who are unable to make connections with their local drug stores or manufacturers.

Retakes of "Twin Beds" Helped Home Town Show

Taking some of the bedroom scenes from "Twin Beds" four times daily helped to put that First National attraction at the Kinema, Los Angeles. Carter De Haven collaborated with the theatre in setting up an impromptu studio in one of the windows of Barker Brothers, the largest furniture store in the section. Several kleigel lights were sent down and a motion camera and a card announced this to be a reproduction of a setting used in "Twin Beds," adding that the scene would be photographed at stated hours.

The layout attracted attention all through the day, but at the announced times the crowd went out toward the car tracks while the lamps were thrown on and the photographer ground his empty camera at the players.

Helping Along

Instead of holding up the usual scene card, the director's assistant held up cards with advertisements for the Kinema and the cameraman pretended to focus upon these, which gave a good excuse for holding them up and which also served to centre atttention on the reading matter.

The stunt was worked out by Carlyle Robinson, the De Haven publicity man and Richard Spier, who does the same office for the Gore Brothers and Sol Lesser, of the Kinema. Even in the home town of the movies the stunt attracted attention, and it would get more notice where the motion camera is less familiar, and yet it can be worked with spotlights and a fake camera just as well. It put "Twin Beds" over to a big ticket sale and it helped the furniture displays in the other windows, which is where Barker Brothers got theirs.

HOW A MOTION PICTURE CAMERA HELPED OVER "TWIN BEDS"

It was in Los Angeles, so Carter De Haven loaned a set and a camera and lights and they took a scene from this First National release four times a day for a week, and got a crowd every time

Selling the Picture to the Public

Merrill Theatre Takes Large Display Spaces

Apparently the Ascher's Merrill Theatre, Milwaukee, has found that it pays to advertise, for they have greatly increased their spaces of late, and make very good use of the space they buy. They drop around one hundred lines and increase by going across the space rather than down the column. If this does not lead to too wide a line in the smaller faces we think it a better practice than dropping straight down the page. You can dominate the page better and make better use of what you get. The first example shows a cross page for Hobart Bosworth, utilizing a square cut and holding it to the rest with the border. In such a layout we think that where pos-

A CROSS PAGE HUNDRED LINER

sible the house signature should be shoved over into the cut space, which could very easily be done here. This will give a more decided link-up between the cut and the text. This may seem to be a small matter, but it is important to hold the entire space together at the first glance. This can be better done by the use of a wider signature, but where this is not worth while, the same signature can be shoved over and ears used to kill the white space. Much the same comment applies to the second example, which shows a spread across six columns and which gives almost the same effect. In both cases the strength of the copy is what is counted upon to sell the

A SIX-COLUMN SPREAD

the tickets, and they sell on the story by presenting the high lights in the most attractive phrases, stopping before the real point of the story is reached, to hold the curiosity. The same general layout is employed in both, and doubling up the small type makes it fully readable where a 47-em line would kill the display completely. The Merrill displays lack elaborate art work, trusting to plan book cuts, but for results they will stand up well alongside more "artistic" work.

—*P. T. A.*—

Matinee Serial Only

Charles H. Ryan, of the Garfield, Chicago, to pull in his holiday bills, ran his serial at the matinees only, issuing a special notice to that effect. This helps where it is desired to "grind" the night show, and works no especial hardship on the serial followers, who can all arrange to take in the holiday matinee. Mr. Ryan also issued a very pretty Christmas book marker as part of his Christmas week envelope and the program was red and green on white. Mr. Ryan's program is one of the regulars and must now be in its fourth or fifth year.

—*P. T. A.*—

Coppered Superlatives to Put Over a Goldwyn

Barbee's Loop Theatre, Chicago, takes a hundred lines, across two columns for an all-type reader for "Godless Men," starting off with "At last, the perfect picture, 'Godless Men.' You have been surfeited with 'super-productions,' 'greatest,' 'best' and 'most' 'wonderful' photoplays. Starting today, at Barbee's Loop Theatre, you will have the opportunity of enjoying what the National Board terms, 'The Perfect Motion Picture.'" It runs on to tell what the picture is, with a careful avoidance of the condemned superlatives and winds up with "More than just a motion picture, a truly remarkable entertainment."

More than one legitimate attraction has turned to the solid reader for a change and has found that it pays to get away from extravagance in statement. It's worth trying once, and if you like it, work it at intervals whenever you have something special tp put over, and it will have the effect of a three-sheet on a church door.

—*P. T. A.*—

Send Your Program to Mr. Nawoshi Kanematsu

Edward L. Hyman, of the Mark Strand, Brooklyn, sends along a Japanese house program and the letter which accompanies the same. He has complied with the request, and if you have not heard from Mr. Kanematsu, why not send him one of your programs? His address is 12 Shimmiyabicho, Usigome, Tokyo, Japan. He writes:

"Dear sirs

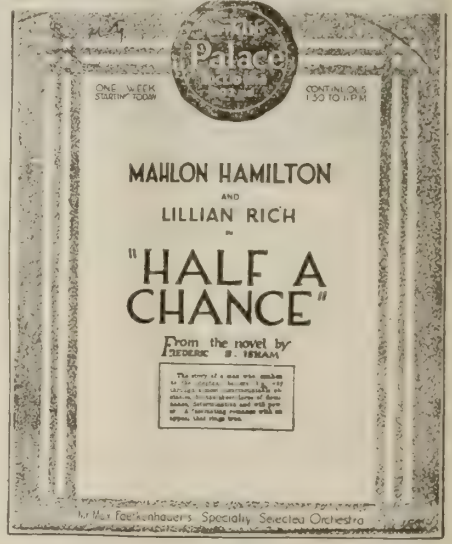
I am glad to hear that your business are growing prosperity. I am a Japanese student and interesting with the silent dram very much. As I am collecting and exchanging cinematographic hall's program of every part of Japan Therefore I want yours program. Will you please favour me for my request? I enclosed this one for the purpose of exchange."

We take it that he is not a house manager, but give him a boost, anyway. It only costs a nickel and it will tickle him to death. The inside sheets of this six-page railroad carry more English than the front. It will be seen that Bill Hart and Jack Dempsey are co-stars on the current offering, though the name of the latter is almost obscured in the printing.

—*P. T. A.*—

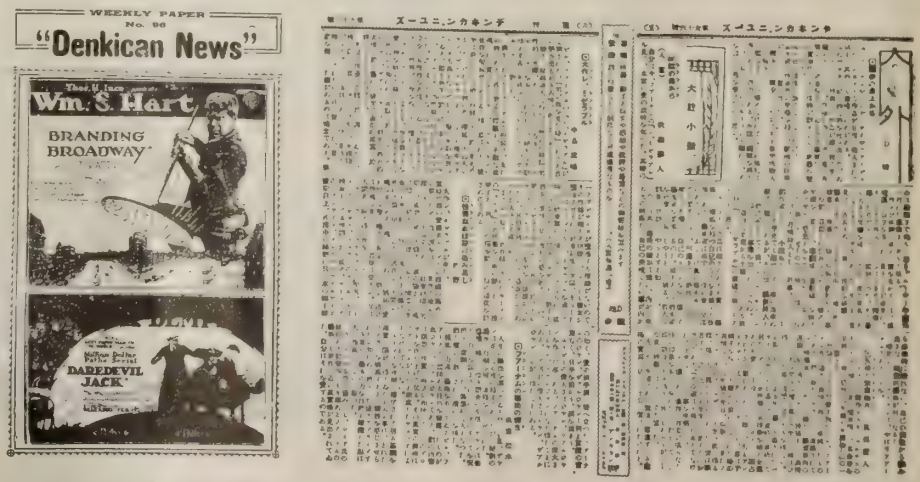
This Benday Border Forms a Rich Frame

This benday border, suggestive of a grease crayon effect, forms a pretty border for the simple advertisement of the Palace Theatre, Ceveland. It is very nicely laid and the lettering fits the generally artistic



AN ADVERTISING GEM

style of the space. It is hand lettering, except for the panel, but the same effect could have been gained with type in many offices, though it is always taking a chance. Cleveland probably produces more really good advertisements than any other city in the country and is as good as Pittsburgh is bad,



A JAPANESE PROGRAM FROM TOKYO IN RAILROAD STYLE

Selling the Picture to the Public

but this is a star example from the star city. It's something to think about. When you can get such results from simplicity, why bother with uncouth cuts?

—P. T. A.—

Bought a Four Tens for a Single Column Reader

Most reader advertisements are in a single column set or two columns at most. The Broadway Strand, Detroit, took a four tens and set the reader in 36 and 30 point. It was precisely the same, and will look the same in reproduction, but standing in the page this space faded everything in its vicinity and simply clamored to be read. The single mention of the title occurs in the middle of the space, as does the house name, yet because of the novelty of the setting, we think that most persons, turning over the sheets stopped to read the entire announcement, because it was made so easy to read. And if you use anything along these lines remember that setting the first few lines in a larger type will help a lot to carry the reader along, and will sustain the impression of bigness even when you cut down to a smaller face.

SHE felt she had been robbed of romance. He sought to interest his wife's best friend. The soft scented night caught both in its spell. Would they forget the world of reality? They learned a lesson William De Mille, noted dramatist and producer, brings home in his passionate, heart-stealing story "*Midsummer Madness*," now at the Broadway Strand. It's a two-hour entertainment of unexampled charm and brilliancy. The cast is as exceptional as the story. Lila Lee, Lois Wilson, Jack Holt and Conrad Nagel are the principal players. The management has provided new stage pictures, soloists, dancers, special music, shorter films and Sudwarth Frazier, who recently sang 25 weeks at Capitol Theater, N.Y.

A FOUR-COLUMN READER

—P. T. A.—

If You Use Colors, Try to Get All You Pay For

Although the use of two and three-colored advertisements has never been general, color is used in the West by a number of houses, though not always to good effect. When S. Barret McCormick was at the Circle, Indianapolis, he made two colors produce real results, but the western houses, which still use two or more impressions, seem to be content with too little. Goddard's J Street Theatre, Sacramento, for example, uses red and blue and combines to get a purplish brown, but the effects are very simple and by no means what they could get with a little more planning on the art work. Some of the cut work is in two or three colors, but no effort is made to use other than the mass. More careful preparation of the plates can be made to yield pictures in color instead of colored pictures. The artist seems to be afraid to break away from the mass and where he uses color he uses blotches of each instead of working them to get a true color effect. A little experimenting, plus a chat with the press foreman and another with the engraver, will yield better results for the same money, while a change of colors occasionally will help more than a little.

—P. T. A.—

Makes Harold Lloyd the Sole Feature of a Bill

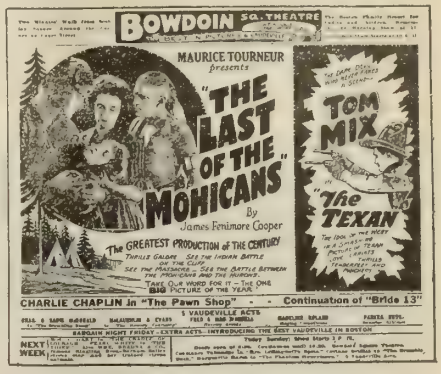
The Strand, Minneapolis, makes Harold Lloyd in "Get Out and Get Under" the sole feature of a four hundred and tens, using the cartoon style of illustration. The cut shows Lloyd looking under the machine with the little darkey peeping out and the explanation "He found Carbon in his engine" is set to the right between the squares. Not many comedies will stand as the sole feature of a bill, but Lloyd's clever work puts him in a class almost by himself and he well repays the publicity.

A CARTOON ATTRACTOR

—P. T. A.—

Boston Has Not Yet Made a Complete Reformation

While most of the Boston theatres have dropped their old hand-lettered stuff, the Bowdoin Square still sticks to the old style in this hundred line across four. It does drop in a little type at the bottom and around the signature, the central space is all hand-lettered as in the bad old days of yore. They have a lot to advertise with two features, a serial, a two-reel comedy and five vaudeville acts, and they add five more vaudeville acts for Friday night and run three features and five acts on Sunday. But the space is in glaring contrast to the Gordon spaces, which are shown here in greater reduction. The Scollay Square Olympia gives the better effect with the advertisement for Fairbanks, because they do not seek to tell so much and can tell it in ten-point, but the Old South space is a very great improvement on the old style, and looks clean and orderly.



THE BOWDOIN SQUARE

Evidently you have to do a lot of selling to the Bostonians, for we have yet to see a Boston advertisement which seeks to sell on title alone. This apparent need for overselling is what has always hurt the appearance of the Boston dramatic pages, but a turning to type helps not a little. You can imagine those Gordon banks in hand-lettering. You can imagine it and shudder.

TWO GORDON DISPLAYS

—P. T. A.—

Made Christmas Edition Work for Local Dealers

Something new in house organs was a special four sheet, small newspaper size, gotten out by the Liberty Theatre, Geneva, Ohio, just before the holiday. Mrs. C. Weisenberger, the manager, took what she wanted for current and coming attractions and sold the rest of the space to the dealers in gifts, making the general heading, "Something to Think About for Christmas 1920." It received the enthusiastic support of the merchants and sold the house attractions as well, including the feature which gave the publication its title. A two weeks' pass was offered the driver (presumably a jitney driver) who brought the largest load of patrons to the Liberty between December 18 and January 2. The house is affiliated with the Manheimer-Tucker circuit.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Selling the Picture to the Public

"Earthbound" Paintings Replace Poster Shows

The Grecian Theatre, El Paso, discarded one sheet for paintings for the run of "Earthbound" and found it profitable. "Earthbound" differs from the regulation film drama and the difference cannot be too strongly emphasized if the production is to be put over properly. To use posters in the lobby will detract from the dignity of the event and cheapen the play in the

HOW THE GRECIAN, EL PASO, ADVERTISED GOLDWYN'S "EARTHBOUND"

mind of the average visitor. The paintings and enlargements, on the other hand, help to suggest the dignity of the subject and the patron, passing into the house, carries with him this impression of the unusual and is seated in a proper frame of mind. The stricture against posters does not hold for the giant cutout at the side, for this differs from the usual posters and is not so classified mentally. The Grecian made a very good showing for this Goldwyn atraction. We have already shown the banner it stretched across the business district.

—P. T. A.—

To Sell in Advance

Advance sales are good for a house because a patron is certain to spend more freely for tickets than if he had to dig down in his pocket each time. It's paid for; he might as well use it. A good scheme for moving these tickets is to print up cards with one hundred five cent spaces that can be punched out to represent the sale as made. Then get pass cases stamped with your advertisement and give one as a premium with the purchase for a limited time. A sixty-cent pass case will sell many a five-dollar card.

—P. T. A.—

Atlanta Advertisements Need More Type Display

Frank Hammond, general manager of the Atlanta Enterprises, the Lynch theatres, sends in a couple of samples of recent work which are good except for an excess of hand lettering where type would work better. In the display shown, a 110 lines across four, the ears to the signature, the special arrangement line, the matter between star and title and all of that matter below the cut could have gone in type to better advantage. This would have reduced the cut cost after paying for notching the cut and would have resulted in a better display. Another sample is 185 lines across four with just one section in type where pretty nearly the entire display could have been set, using a plan book cut and dispensing with more than 50 squares of cut face. Perhaps this all-cut idea is adopted because the compositors fall short, but it should be possible to train the typesetters to good

ANOTHER CASE OF TOO MUCH TYPE

results, and it should be done, since the lettering is not as good as type would be. The layout of the spaces is intelligent and the copy is well written, but it cannot easily be read.

—P. T. A.—

This California Space Shows Well With Type

Sometimes the California, Los Angeles, does better than at other times and usually it is because they work type instead of hand-lettering. This five-eighths is par-

THE CALIFORNIA ADVERTISEMENT

ticularly good because the artist has been happy in his drawings and got out a lettered title that is clearly read.

This cut does not intrude upon the announcement, which is another point in its favor, for usually the artist makes the layout and if the lettering gets in the way of the art work, the lettering has to suffer because the artist is more interested in his drawing. Here the disposition of the different factors is unusually good; one of the best the California has sent in.

—P. T. A.—

Worked Baby Show for "A Twilight Baby"

Commerce, Ga., is not so large that it cannot be shaken to its foundations by a baby show, and A. M. Aiken, of the Colonial Theatre, took advantage of the idea to put over a belated run of First National's "A Twilight Baby" in the dull pre-Christmas season.

He offered a handsome loving cup for the prettiest baby, and for a week he showed the cut in his box office, where all who came could see the prize.

That was all that was necessary. Long before the show opened every white baby in town was on the bench list and Aiken was enabled to do his Christmas shopping early with the proceeds.

A lot of managers simply booked in cheap attractions for the dull weeks and slid over the period of inaction as well as they could. Those who hustled made the clean-up and lifted the curse from the slump. It will be noted that not all of the hustlers were in the big towns, either.

—P. T. A.—

Sold Play Profitably on Straight Romance

There is nothing spectacular about this four sevens from the Grand, Beloit, Kansas. It is all straight type and as far as appearance goes, it might advertise any of the local stores, but the lines are well planned, with a good opening shot, and most persons will read it through because they want to know why the butterfly didn't get

The Butterfly Didn't Get Him—
AS HIS parents had planned, but Jennie went right to his heart. And he married her secretly. Ah, there's romance! Thus rich young man had it "all arranged for him," when a beautiful and appealing little stranger, portrayed by
MARY MILES MINTER
broke up the game with her trim figure, cute ways and luminous eyes. And his Papa and Mamma had thought to get into high society, via them millions and their boy's choice of a butterfly! Just one of the shocks in
"JENNY BE GOOD"
A REALART production directed by William Desmond Taylor
Book by Wilbur Finley Finley
Scenario by Julia Crawford Ivers.
Saturday Night
Saturday Night
Grand Theatre

A SIMPLE BUT GOOD SPACE

him, and by the time they have come down to "Saturday Night" they probably have made up their minds where they are going Saturday night. It is not always the flashiest display which sells the most tickets and we think this sound argument will go further than the average cut attractor in getting results. And the printer has done his share, for he turned out a good job.

—P. T. A.

Reserve Some Seats At Ladies' Matinee

The Crotona Theatre, New York, has made a move in the right direction by reserving the first fifteen rows, at the matinees only, for week day performances. These are offered in advance and many women appreciate the convenience of being able to get in even after the performance has started and yet being assured of a good seat. From another direction, it insures that a theatre party can sit together, though they may not all enter at the same time. The first come, first served policy works best for continuous houses and those in the busy downtown districts, but the reserved seat can be made a business builder in the neighborhood houses and some theatres have found it profitable to reserve a small section of seats at the first night performance. It is worth experimenting with and it will go over if you advertise it properly.

George Arliss in "The Devil" Presents Two Angles for Winning Exploitation

By EPES W. SARGENT

EXHIBITORS could sell "The Devil" without George Arliss and they could sell Arliss without the play with which his name is perhaps most prominently associated, though it is unfair to a player of Mr. Arliss's splendid versatility to refer to a single role. His list of stage successes is far too long to stamp him as a one-play star, but in his long line of real hits perhaps no play has become so closely associated with his name, and "Arliss" and "The Devil" are so closely linked in the minds of the playgoers that they form a double appeal when offered in conjunction.

In the smaller towns, where he is not so well known through personal appearances, it may be necessary to remind your patrons who he is, but here you have a strong talking point.

Sell Star First

Tell them that George Arliss is an English actor who has spent the major portion of his career in America. Tell that he has been identified with a score of brilliant stage successes and that he ranks in the very first flight of character actors. Any list of the best six character actors on the American stage will be certain to include the name of Arliss. There may be some uncertainty as to the last two or three names on the list, but Arliss will be found on every list.

Then tell something of the play and of the hit it made when it was first produced, some fifteen or twenty years ago. At that time there was some rivalry as to who would first produce Molnar's work, and the unusual spectacle was offered of two productions playing the New York stage simultaneously.

Talk of Production

Then tell of the production. It is not only pretentious, but in excellent taste and so carefully done that in one scene, where Georges offers the Doctor a light for his cigar, he uses the wax match that is almost never used here, instead of the stick or card match. In even such small details the niceties are observed, and it follows that in greater points there is equal truth.

And give a special line to the ballet. It is brief, but striking. The ballet prologue used at the Strand Theatre, New York, and which was shown in the last issue, is a reproduction of the scene in the play and will give you an idea of how it looks, as will the cut shown here.

Don't try to reproduce it unless you can get first-class dancers, but play up the ballet in your stories as the last word in the new school of dance.

Sell the Character

But the biggest point is the character of the Devil, otherwise Dr. Muller. The producer has not put this over as strongly as he might. You can help a lot by building up on this idea in your own stuff. Draw word pictures of this emissary of hell, who finds his delight, not in seduction, but in the general upsetting of life and happiness. Picture him as he passes through the world, dropping a sinister hint here, an evil suggestion there, and gloating over the evil he has wrought, taking a delight in it because it is evil, and not because it yields him a direct return in sensual gratification. It is a wonderful idea for a character. Play it up to the limit. In addition to your pictorial newspaper advertising, get someone to write you up a series of 150- or 200-word pen pictures of the character. Have these set in eight point leaded, single column, with a twenty-four-point bold-face "The Devil" at the top of each and at the bottom, set in six point solid:

"This wonderful character, portrayed by George Arliss, whose wonderful ability has made the part his own, will be shown at the Dash Theatre all of next week. It is a screen and stage classic you cannot afford to miss seeing."

Use Cutouts

Get your paper early and make as many cutouts of the Devil as you can find room for. Also use cutouts of Arliss in his role. Put these into stores a week or ten days ahead of the opening. Have them properly lettered, but keep a cloth over the lettering for two or three days, to get the town guessing what attraction it is to advertise. Tease them and they will not only watch to see what it is all about, but the idea will sink in. People who might pass a lettered card without notice will be intrigued by the fact that they can't see what you want them to read, and they will keep on looking until the mystery is unveiled.

Then arrange with dry goods stores for display windows in red. Help the merchant or the window dresser go through the stock and find red things, from red celluloid handled toothbrushes to silks and satins.

Don't rest content with one window. Get as many as you can. Merchants are always looking for good window ideas. Sell them on this. Don't use the Devil cutouts in these windows. The rest of the red will rob the cutout of its full value.

And make your lobby into a very vivid hell. It is easily done with salmon-colored chiffon and red lights. Tear the chiffon into ragged strips and tack about the top of the ticket booth, with a fan to keep the light fabric in the air, then throw red lights on the cloth. If you can get spots, use alternate strips of yellow and red medium, two-inch strips of red and one-inch widths of yellow. The white light which comes through the joints will not matter, but will serve to give life to the colors.

If your box-office is built in, then build a rockwork in one corner of the lobby and use the flames there, with the familiar "All hope abandon ye who enter here." Then put up another sign, reading "This is the entrance to Hell, but to see 'The Devil' enter through the main doors."

Put a little hell-fire on the roof of the marquise, if you have one, or have the cloth flames shoot out of an upper window or the roof if the street is not too well lighted.

Play Up the Red

Have the entire lobby lights red, except the box-office, the interior of which should be lighted in green. Warn the ticket seller against the use of make-up, which will look ghastly under the lights, or get her a Devil headdress and persuade her to make up in red. Get a red domino for the doorkeeper if you cannot get an entire dress. The domino will do almost as well, will cost less and be more comfortable.

If you want street work, send the Devil for a ride in a car. If you can, fill the other seats with pretty girls, but warn the impersonator to keep his hands off them.

But, above all things, remember that you have an unusual play with a star who earned his reputation. Sell that above the trick stuff.

ONE OF THE NOVELTIES IN "THE DEVIL"

One of the gorgeous ball scenes which give a coloring to this ingenious story of a moral pervert who delights in evil as others glory in good. A Pathe release with George Arliss

Picture Industry Steadily Developing, Not Disintegrating, Says Louis Mayer

WHAT to many seems like a general slump and period of depression in the industry is merely the settling of the business onto a solid foundation, is the belief of Louis B. Mayer, president of Louis B. Mayer Productions. "Over two years ago, in an address at a dinner in New Haven, I said that the industry was only on the threshold of its achievement, that the time would come when big pictures would outlive successful plays on long runs, that the releases considered excellent then were as nothing compared to productions to come. And I was laughed at and told that my enthusiasm was running away with me.

"But that time is now here. Theatres all over the country are being geared to long runs. Good, high-class productions can make more money now than ever before. Exhibitors want them and are willing to back them up in their theatres.

"The present slowing up of the business is not depression. It is the process of getting into step with the times. The elimination contest is on and the worth-while picture is emerging untouched and prosperous. Help along this healthy development of the industry by putting new life and renewed confidence in the production and exhibition of pictures.

"As proof of my own confidence in the era of prosperity ahead of us I am concentrating my organization on the production of bigger and more elaborate pictures than we have ever made before.

"Pay homage to merit. It is the king of every other industry and is now awaiting coronation in this."

Will Ritchey Joins Ray Rockett Staff

The Rockett Film Corporation has announced as a new addition to its organization Mr. Will Ritchey, formerly supervising director of the Morosco and Famous Players studios and later continuity writer and continuity editor for the Famous Players-Lasky Company.

Mr. Ritchey is now engaged on the continuity of "Keeping Up with Lizzie," the second Irving Bacheller story to be brought to the screen.

Lloyd Ingraham will direct "Keeping Up with Lizzie," and an announcement concerning the actress who has been chosen for the leading role may be expected very shortly.

Well Known Story Writer to Aid on Script for Next Arbuckle Film

George Patullo, noted short-story writer and contributor of special articles to the "Saturday Evening Post," has signed a contract with Paramount to collaborate with Walter Woods in the writing of the scenario of a new feature comedy for Roscoe (Fatty) Arbuckle. The comedy will be an adaptation of "Gasoline Gus" and "Drycheck Charlie," two recent Patullo "Saturday Evening Post" stories.

Beside being one of the most successful of present-day short-story writers, Mr. Patullo is famed for his war articles in the "Post," including "A. W. O. L.," "Horrors of Moonlight" and a news beat on the exploits of Sergeant York. He was born in Woodstock, Ont., and wrote for the Montreal "News," London "Express" and Boston "Herald" before going to Texas, where he started his fiction career. Among his other well-known stories are "Boy, Howdy," "Oh, Boy," "The Liberator," "The Romance of Tomas Dozal" and the numerous series "M'sieu Joe Hicks."

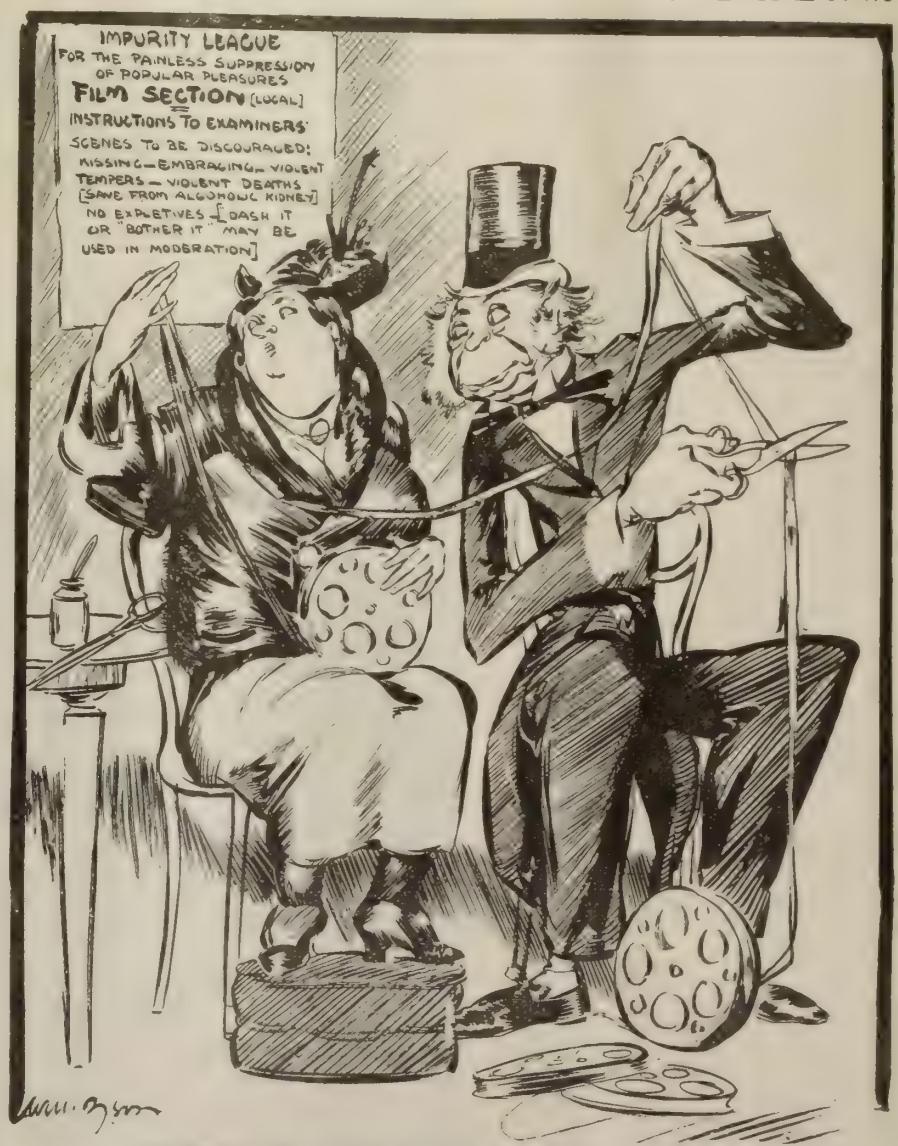
Six Goldwyn Productions Booked on Poli Circuit

Another important contract for six of the most popular current Goldwyn releases was closed last week with the Poli circuit, calling for three- or four-day engagements at houses in New England and Pennsylvania. Dates are now being arranged for the showings, which will be accompanied by more than the usual amount of exploitation.

The pictures are "Earthbound," Basil King's drama of life after death; "Prisoners of Love," Betty Compson's first starring vehicle; "Godless Men," a story of the sea; "The Great Lover," an adaptation of the stage play made famous by Leo Ditrichstein; "Bunty Pulls the Strings," a picturization of the play of Scotch life and character, and "Hold Your Horses," a comedy presenting Tom Moore.

"LOOK YOURSELF OVER"

EXHIBITOR'S DREADFUL DREAM


IMPURITY LEAGUE
FOR THE PAINLESS SUPPRESSION OF POPULAR PLEASURES
FILM SECTION [LOCAL]
INSTRUCTIONS TO EXAMINERS
SCENES TO BE DISCOURAGED:
KISSING—EMBRACING—VIOLENT TEMPERS—VIOLENT DEATHS
[SAVE FROM ALCOHOLIC KIDNEY]
NO EXPLETIVES [DASH IT OR "BOTHER IT" MAY BE USED IN MODERATION]

[Judging from the sporadic outbursts of the heaven-appointed Interferers with the cinema, this is a fearful possibility if the Purists, Chadbands and Killjoys get control of things.]

LOCAL FILM CONTROLLER (1930): "Cut remorselessly, dear sister! We can't prevent people going to the pictures if they want to; but we can at least do something to prevent them wanting to!"

CARTOON TAKEN FROM "THE GOLDWYNNER," ISSUED BY GOLDWYN IN LONDON

What Britain's leading cartoonist, Will Dyson, is doing in the Blue Law fight

February, Pioneer's Red Letter Month; Four Specials Scheduled for Release

FEBRUARY is indicated as a red-letter month on the calendar of the Pioneer Film Corporation, when it is announced that four special productions are scheduled for general release through all Pioneer exchanges. This announcement carries particular significance for exhibitors, because these four releases are considered by A. E. Lefcourt, president of Pioneer, and his associates and have been acclaimed by trade and newspaper critics as productions of unusual merit and rare box-office value.

"We feel keen gratification at being able to offer discriminating exhibitors such an unusually strong program as we have scheduled for release in February," said Mr. Lefcourt. "Here are four attractions of undeniable artistic fineness and popular appeal, such productions as contain every possible virtue that insures success at the box-office and sends patrons away satisfied. This is in direct accord with our avowed policy, born of a sincere desire to distribute only such pictures as in our experience will make money for exhibitors."

"The Barbarian"

One of the February releases, though possibly not the first, is "The Barbarian," starring Monroe Salisbury, supported by Jane Novak. The story is an adaptation by E. P. Heath from Theodore Seixus Solomen's famous novel. In the opinion of critics this a genuine master-feature striking a high artistic note as to story and production. Any Pioneer exchange, according to Mr. Lefcourt, will be only too glad to screen this picture for any exhibitor, and the prediction is made that exhibitors generally will agree that the claims for it are conservative.

The Nick Carter series of fifteen two-reel features is another release. These features are adapted from the world-famed detective stories, which, according to the publisher's statement, have been read by over 30,000,000 people. Tom Corrigan is the featured player. A splendid cast supports him. These are the stories which were recently credited by Mrs. Mary Roberts Rinehart and Arthur B. Reeve, author of the Craig Kennedy stories, as having supplied the inspiration through which these two famous authors have written some of their best mystery tales. Heavy advance bookings are already reported from every Pioneer exchange. Striking lithographs and lobby displays have been made.

Violet Mersereau Returns

After a long absence from the screen, Violet Mersereau returns in Robert Ames Bennett's famous story, "Finders, Keepers." Miss Mersereau co-stars with Edmund Cobb, supported by a fine cast of players. Otis B. Thayer directed.

Henrik Ibsen's famous masterpiece, "A Man There Was," is the fourth production scheduled for February release by Pioneer. Victor Seastrom is the star. For the present, Pioneer will confine the release of this picture to New York only. B. S. Moss, head of the theatrical circuit bearing his name, booked this feature for two weeks' run recently at his Broadway Theatre. After the showing he wrote Pioneer hearty congratulations.

Following closely on the heels of the February program will come "the aristocrat of serials," in fifteen episodes, "The Mystery Mind." Arthur B. Reeve, who "The Exploits of Elaine," wrote the story, together with John W. Grey. Heading the cast is J. Robert Pauline, who is supported by Volet MacMillan, Paul Panzer and Peggy Shanor.

Get Fat Female at Last for Paramount Film

Emphasizing Paramount's new policy of "perfect casts" is the one assigned to "Sham," the Elmer Harris-Geraldine Bonner stage comedy success, now being made as an Ethel Clayton starring vehicle. In support of the star are Theodore Roberts, Walter Hiers, Sylvia Ashton, Arthur Carewe, Clyde Fillmore, Helen Dunbar and Carrie Clark Ward. After all of these were chosen, however, one important comedy character remained. A fat girl was needed, of proper appearance to be the sister of the rotund Hiers.

Filmdom was searched in vain. Then the stage was called upon. And the result is that in "Sham" theatregoers will see the motion picture debut of a young woman who has been considered "the funniest fat girl of the American stage." She is none other than Eunice Burnham, who with Charlotte Greenwood made up the well-known vaudeville team of "Greenwood and Burnham, Two Girls and a Piano."

Enlarging Exchange

Pressure of new business had made it imperative to increase the size of the Philadelphia headquarters of the Associated First National Pictures, Inc. Work has been begun and is to be finished as speedily as possible. The additional space will be gained by the building back of the second and third floors of the building at 1339 Vine street and will give the exchange two additional rooms, each 16 by 40 feet.

POSING PRETTILY AND POSSESSING PLENTY OF PIQUANT CHARM
Elaine Hammerstein, whose latest Selznick picture is called "Poor Dear Margaret Kirby"

Indian Art Beautifies Fort Armstrong Theatre; Has Brilliant Opening January 19

THE gala opening of Rosenfield, Hopp & Company's beautiful Fort Armstrong Theatre in Rock Island, Ill., on Wednesday, January 19, was an event that from start to finish was a big success. It is not often that the machinery operating at a "first night" performance turns out such perfect results as were evident on this occasion. If Rosenfield, Hopp & Company had erected a theatre a block long with a lobby measuring half the distance, perhaps they might have accommodated the other one thousand that could not get in. As it was, the sidewalk and lobby were so solidly packed that ten policemen were kept busy maintaining order, while the entire street was lined with interested spectators, who were unable to get a glimpse, even of the lobby.

Nothing but enthusiastic appreciation of the new theatre and its brilliant opening was expressed from all sides. The process of building has stretched over a period of sixteen months, there being many delays owing to labor difficulties, which have probably only served to stimulate interest in its general completion. The finished structure is something of which not only Rock Island is justly proud, but in its novel style and complete modernity. The Fort Armstrong is in a class by itself among theatres in the Middle West.

Older citizens made interesting comparisions between the first motion picture theatre in Rock Island, which was operated eleven years ago by Joseph Hopp, and which is located across the street from the new house. From the days when patrons had to be coaxed and bribed by assiduous barkers to risk a nickel to see a picture show, to the immediate event of seeing hundreds of fans willing to pay de luxe prices "just" to see a picture show, the progress of the industry was strikingly illustrated to these old-timers.

Named After Arsenal

The Fort Armstrong derived its name from that of the arsenal which was formerly in Rock Island in the forties. The idea of a military name appealed to Maurice Rosenfeild partly because of his past service in the United States Army, but largely because of the historic significance of the spot which was once the territory of an Indian tribe.

This last fact was the means of suggesting to Mr. Rosenfield and Mr. Hopp the decorative scheme that has been carried out, which is one of the most unique and most honestly American that one could wish to see. By some it has been called an Indian classic, and the ruddy colors and crude though highly artistic designs that are described throughout the interior readily suggest the efforts of the earliest Americans. Totem poles and heads of Indian chiefs in high relief on the walls and proscenium arch, hieroglyphics done on soft-colored parchment shades and hand-carved arrow heads on the shades, add atmospheric touches that are original and picturesque.

About the stage curtain alone, one might write a poem. Luxurious velvet of a deep and wonderful blue, bordered in cerise, and enriched by two colorful Aztec motifs, it was easily one of the biggest "thrills" of the evening. Blue of so striking a shade appeared nowhere else in the decorative scheme, and the terra cottas, Indian browns and dreamy greens that predominate elsewhere in the house only served to intensify its beauty.

The Fort Armstrong seats 1,800, and offers an ideal view from the topmost gallery post to the foremost orchestra row. The seats and aisles are unusually roomy, and their arrangement is conducive to expedient exits. The projection booth is equipped with two of the latest model Simplex machines, type "S," with Peerless arc controllers and very complete automatic reel winds.

A new type of remote-controlled switchboard and a superior dimming system makes it possible to project colors of singular softness on the oval dome in the center and through the lattice work over the organ sound box. According to the moods of the picture, the colors can be subdued or intensified with results that are very pleasing. Six chandeliers of amber parchment, sketched with the same weird conceptions mentioned above, hang from the dome.

Has Dance Salon

For the patron who prefers resting, eating or dancing to picture gazing, ample provision has been made. The dance salon on the mezzanine is one of the newest features. Here there is room for numberless couples, and after-show dances will soon be inaugurated as part of the regular program, the management advises. Just off the mezzanine is the tea room conducted by Hickey Brothers, whose reputation for catering to fashionables, is easily illustrated in the dainty equipment of this fest-parlor.

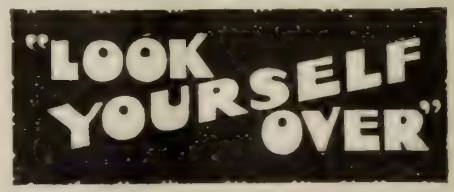
To give the Fort Armstrong opening the benefit of a most attractive feature, Rosenfield & Hopp selected Paramount's "Midsummer Madness." This was chosen out of two or three highly popular pictures, partly because it was a pre-release in this territory, and partly because it has been so widely acknowledged to be a super-special in something beside name. Presentation was under the direction of Sara Maxon, of Mastercraft Productions, Chicago, who has been responsible for successfully "dressing up" many picture shows in Chicago and nearby.

"'Midsummer Madness' does not lend itself to anything elaborate or spectacular in the way of a stage setting or prelude," Mrs. Maxan said, in discussing her presentation policy. "The interest rests on the haps and mishaps of four persons, and I used this as my keynote and decided that a quartet would best convey the idea. Then, to isolate the two who really give the biggest performance, and to appropriate a special theme to them, I thought there should be a second number—a duet, and this something slow and amorous. So I selected "Dearest One.' The first number, the quartet, should be more brilliant, something suggestive of midsummer madness, and for that reason I chose the one from 'Persian Garden'."

Selections Fitted Picture

Her selections proved to be all that she intended, a happy method of presenting the mood of the feature to the audience. The Fort Armstrong Symphony Orchestra of twelve, conducted by Senor Ignancio Fernandez, further aided the picture by their rendition of a delightful program. An original way of introducing Senor Fernandez to the public had been conceived and executed by Edgar Hopp, son of the owner. He was shown in a screen close-up in the act of directing, a film just long enough to acquaint patrons with his style and personality.

Congratulations—personal, telegraphic and floral—were received in abundance. Many out-of-towners attended the opening. Almost every film exchange in Chicago was represented and many exhibitors were on hand. Among these were Cecil Maberry, Goldwyn manager; E. J. Eichenlaub, First National sales manager; William Quill, Vitagraph sales manager; P. S. Bloch, Paramount sales manager; Oscar Doob, Paramount's publicity director; William Wendel, Paramount booker; Herbert A. Washburn, Educational sales director; Lee Woodyatt of Selznick; Theodore Myers, Pathe; I. Lesserman, Universal manager; A. Decker, of Universal; Charles Philkins, Hodkinson; Joseph Frackman, Unity; L. A. Posner, Celebrated; A. Smith, Masterpiece; Arthur Hickox, Pathe.



"SAY—DO YOU KNOW THAT THAT GIRL LOOKS LIKE A MAN TO ME—OUR WIVES ARE KISSING HIM TOO!"
A good-night scene from "Nobody's Wife," a Christie comedy released by Educational

Rubbernecking in Filmland

THE most interesting and important social and gastronomic event of the week has been chalked down on the gold mounted blackboard devoted to the record of noble doings, to the credit of Louis B. Mayer. Mr. Mayer had the hired help at the Alexandria Hotel set out a swell mess of food in the big assembly room on the third floor of the tavern; then he sounded the dinner horn and rounded up a gang of film critics, trade paper and fan magazine writers, led them up to the groaning board and said, "Eat—till you bust," or words to that effect.

It was noble chow—steak as tender as my heart, with mushrooms as the piece de irresistible, soup, fish, nuts, avacaco salad —all the fixings; all of which warmed the cockles of the heart and made us forget hard times, the lull in production and the impending shadow of the Sour Sunday.

Stahl Picture Shown

After our wrinkles had all been smoothed out we looked at "The Woman in His House," a special John M. Stahl production that Mr. Mayer has just completed for First National. The feature was shown in the Alexandria ballroom, which was filled with a large gathering of city officials, representatives of schools and churches, stars, directors, members of the literary and artistic colony of Our Fair City and many of the boarders of the Alex, who came for to see and for to admire.

Mark Larkin has come home to the Coast. Hunt Stromberg has gone to New York; Bebe Daniels got pinched for riding too fast in her automobile, and of all the places possible to get pinched she picked out Orange County—a bailiwick presided over by a judge who puts folks in the jug for speeding. Bebe's trial has not come off yet and we are all saying silent prayers that she may not get put in the Orange County callaboose.

Will Rogers' Life Work

Al Ray and Mrs. Al, who was Roxana McGowan, have decided to call the baby Charles Albert Ray, Charles after Cousin Charley and Albert after its dad.

Will Rogers made a speech before the Men's Club of the Temple Baptist Church; if Sam Goldwyn don't look out some church or other will sign Will up for a star part in a series of sermons and he'll turn out to be a regular preacher. Will said in the course of his remarks, that because he lived on the lower slope of the same Beverly hill that is occupied with the Pickford-Fairbanks residence, that most of his time was taken up in telling tourists where Doug and Mary live, and that when he dies he wants somebody to make a statue of him standing on the side of a hill pointing upward, since this was his most important life work.

Someone ought to tip off some tourists to ask the handsome actor who lives at the bottom of the Fairbanks-Pickford hill, where Will Rogers resides; it would tickle him to death.

Speaking of the touri—Roscoe Arbuckle's big car is now one of our most interesting sights for eastern visitors. Whenever Fatty's big boat is parked on the street, it is quickly surrounded by a crowd of admiring and astounded lookers. Fatty's car is regarded as a bigger and better attraction than the big grape vine at San Gabriel.

Ravenous Writers Revel at Festive Feast Furnished in August Alexandria by Monsieur Mayer

By GIEBLER

I did considerable stepping around this week and met quite a few interesting people, among them Perly Poore Sheehan, the short-story writer. Mr. Sheehan has written a play for Betty Compson and it is being produced by Arthur Rosson at Brunton. Perly is a nice, friendly sort of chap —I am going to put him into my book, "Likable Literary Luminaries I Have Lamped," which I am going to write.

I also met another writer at Brunton's, but one who is not going into my book unless he ceases kidding me about my cane. I refer to Herbert Hartwell Van Loan, the author of "The Virgin of Stamboul" and other well-known movies. It is two weeks since I burst upon the scene with my new stick and I thought that all the funny cracks that could be possibly made about a cane had been made, but I changed my mind after I saw Van.

His Heart in His Work

The real treat of the week, however, was watching T. Hayes Hunter direct a number of scenes for a film that is being made from Irving Bacheller's novel, "The Light in the Clearing." When T. Hayes Hunter directs a picture, he directs; that's all there is about it. You've heard about actors acting all over the place? Well, Hunter directs all over the place. But it is all mighty effective. After Hunter has rehearsed a scene two or three times and then sticks that long, quivering forefinger of his out in the air and says, "came-Me-rah," things begin to happen.

Mr. Hunter is a director who literally lives every part in the picture and insists on every player living the parts of the play with the utmost realism at their command. Like all good bosses, who will not demand anything of a workman that he can not do himself, Hunter lives the parts right along with them. This is, as far as it is possible to do so.

I watched him make a scene with Frank Leigh and George Hackathorn that took three rehearsals and three shootings, and each time Frank had to eat a thick slab of sirloin steak and a plateful of string-beans—outside of the steak and beans, T. Hayes worked as hard as Leigh.

Mr. Leigh says he didn't mind eating the steak but he does think he should have been notified about the kind of scene he was going to play in before he had lunch.

"If I had known that I was going to eat six steaks," he said, "I am pretty sure that I would have ordered a light lunch instead of the one I had, and I am absolutely positive that I would have passed up the large piece of French pastry ornamented on top with a rich, red rose done in cream, that I topped off with."

The "Light in the Clearing" is a typical American story such as Irving Bacheller knows so well how to write. The period is of the time when every parlor had a chandelier fitted with four elegant coal oil lamps, each one with a cute little jug handle on its side, swinging from the ceiling. The story is a simple tale of simple people, but a story that is very rich with drama, the subtle drama of every-day life, that is registered by innuendo and suggestion as much as by direct action.

Our Versatility

A simple and powerful story of American life and American people, and Hunter is making it with his usual painstaking attention to detail and his usual slavish devotion to art.

We were having one of our celebrated California rains the day I was on the Dial set and I stuck around for quite a spell discussing the picture drama with T. Hayes Hunter; the picture from the exhibitor's angle and "what do people want," with Production Manager Hunziger of the Dial; publicity with Larry Wiengarten, the Dial P. A.; distribution and film conditions in general with H. Thompson Rich, the representative of W. W. Hodkinson, who is on the coast supervising Dial productions for Hodkinson. If we were not one of the most modest and retiring birds of the industry, we would add a line here calling attention to our versatility, which is proved by our ability to sit in such a wide variety of subjects; maybe the gentle reader will grab it anyway. We hope so.

Oh, yes, there was more. We discussed that Delectable Duchy, St. Louis, Missouri, with Henry Bollman and Miss Mari Bollman, son and daughter of Otto Bollman, president of the Dial Corporation. St. Louis is the home town of the Bollmans as well as of the Neck. I told Henry and Mari that outside of the fact that the winter was a little colder and the summer a little warmer in St. Louis, and Los Angeles had an ostrich farm and alligator orchard and an Angel's flight railway, that there was little difference in the two towns. But I don't think I convinced them. 'Sfunny how everybody gets the boosting fever as soon as they land in Our Fair City.

BEFORE DEPARTING
Scene from "The Education of Elizabeth," made by Paramount, with Billie Burke

CHANGING conditions create changing tastes. That the "fans" are clamoring for something different is known to every live exhibitor. And in the words of the *Weekly Film Review,*

ALICE JOYCE in "COUSIN KATE"

is *"literature,* pure and simple, and the sort of thing for which the *educated* picture fans are coming to want *more and more."*

"Cousin Kate" is a fitting special production for Alice Joyce at the opening of 1921. It's a 1921 type of picture, and, as the film review goes on to state, "the best thing this star has yet done."

Directed by MRS. SIDNEY DREW

THE cat had a diamond bracelet around its neck. Sounds funny. It wasn't a bit funny to the owner of the bracelet. The cat departed suddenly, and took his neck with him. So—try and get the bracelet.

Now, Bob Bellamy thought he couldn't get some money nearly as quickly as by finding that cat. He started out after the cat, and found a great many other things. One was Adventure, one was Love.

EARLE WILLIAMS in "DIAMONDS ADRIFT"

is amusing, thrilling, compelling.

Directed by CHESTER BENNETT

EASTERN nights of Romance! Shopping trips in the bazaars of the Orient. Dinners in quaint surroundings with suave, be-fezzed men, maddened with her beauty. Travel, elaborate gowns! And it wasn't enough for Marcia Ventnor. She would have exchanged it all for the life of a staid little stay-at-home wife who *had the love of her husband.*

Women will gasp when they see some of the gowns.

Yet the gowns are only a small part of the splendor of this production.

CORINNE GRIFFITH in "IT ISN'T BEING DONE THIS SEASON"

Directed by GEORGE L. SARGENT

JESTER extraordinary always, Larry Semon gains further momentum in his new comedy, "THE SPORTSMAN." He's a mighty hunter in this one—hunts rabbits and canary-birds and gold-fish, and isn't afraid of them. Stumbles into the Sultan's harem, meets the Sultan's 57 wives—isn't afraid of them, either. See

LARRY SEMON in "THE SPORTSMAN"

Then you'll want to see his next one,

LARRY SEMON in "THE HICK"

MAGAZINES of the highest class have featured the continued story for years. Now, William Duncan is making a screen parallel—the chapter-play.

You'll call his newest an original form of entertainment. It's just what the magazines have been doing—giving, high-class, continued action, broken off at just the right point to create suspense. Edith Johnson is co-starred with him.

WILLIAM DUNCAN and EDITH JOHNSON in "FIGHTING FATE"

A chapter play. *Watch for it!*

VITAGRAPH

ALBERT E. SMITH, President

ALL over the United States and Canada they are saying it:

"DEAD MEN TELL NO TALES"

TOM TERRISS PRODUCTION. Catherine Calvert the star. Holmes Herbert, Percy Marmont, George V. Seyffertitz and others form an unusual cast.

To quote from the Chicago Herald and Examiner review of this special, "The whole is excitement and tingle from start to stop without a wibble or wobble."

PULSING, crashing, action-front drama—a first-class feature production. Breathless suspense all the way and a finish that will surprise you.

ANTONIO MORENO in "THREE SEVENS"

A cast of stellar calibre—Jean Calhoun, Beatrice Burnham, Bull Montana, Thomas Jefferson, Hector Sarno—more than a dozen others.

Adapted from the widely read story by Perley Poore Sheehan.

Directed by CHESTER BENNETT

DAINTY, humorous, whimsical—it's that kind of a picture.

ALICE CALHOUN in "PRINCESS JONES"

Not one lag in it. A clean-cut gem of many facets. Situations which bring laughs, smiles anyhow. Scenes of love and pathos with a gulp in them. A perfect picture for the first stellar production of Vitagraph's newest star.

Directed by G. V. SEYFFERTITZ

IN Mexico—fighting the bull, and all that. Leading a merry life among the snapping-eyed senoritas. Getting into trouble, and out of it. This amusing comedian's best release in many months—no doubt of that.

JIMMY AUBREY in "THE MYSTERIOUS STRANGER"

And there are just as many warm situations, despite its name, in this new one:

JIMMY AUBREY in "THE BLIZZARD"

Both produced by JESS ROBBINS

NOW look for *ACTION* such as you've seldom, if ever, seen before. A real cow-puncher in a real, smashing Western serial. The real spirit of the prairie land is in it. Roping and riding, lots of it. Yet only as merest incidents of a serial thriller that is DIFFERENT.

The public has never tired of Western thrills. WELL DONE; and you will say that they are WELL DONE in this one.

JOE RYAN in "THE PURPLE RIDERS"

A Smashing Serial of Western Adventure.

VITAGRAPH

ALBERT E. SMITH, President

Chicago and the Middle West

By PAUL C. HINZ

"Press Agent" for the Other Fellow, Not Only for Yourself, Says Rothacker

IF every one of us connected with the industry would be a press agent for every one else in the business, especially when we're talking to outsiders, we would be doing one of the best services imaginable to the industry," said Watterson R. Rothacker, who had been asked by the Chicago Motion Picture Press Club to make a speech at its luncheon held at the Stratford, Friday, January 21.

"A large percentage of the stories (most of them fictitious) on stars, producers and the rest, come from those within our own ranks, and while peddled often only for entertainment's sake, do more than a little harm. Already there are too many people who are eager to believe everything unfavorable about us. There are too many who think that there is a laxity of morals and many who do not accredit the producer or his staff with even ordinary intelligence, without our confirming their opinion by telling things that perhaps have never happened and which, if they are true, ought to be suppressed.

"For instance, most of us have heard the yarn about one of our best known producers which goes like this: An empty cab drove up to the curb and out jumped Mr. So-and-So. That is just the type of story that appears to be innocent enough, but which does no one any good and really is belittling. There are countless others that exploit the ignorance of some person or other in the trade. Sometimes they are told in pure fun and sometimes with malice, but always to the detriment of our reputation.

"We all know the many stories about the social lives of the stars, etc. Why not devote our time to discussing some of the personalities of the business who have had real romances, whose lives have been unusual, or whose attainments under handicaps have been remarkable? If a famous director started out by being somebody's chauffeur, why whisper about it, as though it were a choice bit of scandal? There is real romance in the rise of a man like that, and it is from such examples that we can all learn something.

"Helping the other fellow along is never going to hurt any of us. Just because we have a good many competitors is no sign that we can't afford to boost anyone but ourselves. A mutual admiration society too often turns out to be a mutual bumping society, as soon as the doors of hospitality are closed.

"Our trade is not a game, as it's often called. It's a business, and the sooner we start giving out that impression and start doing the right sort of press-agenting, the better."

Asked to offer any suggestions as to how the press can better serve the industry, Mr. Rothacker said:

"I think that often there is an unconscious tendency to slight those connected with the technical end of production, in writing publicity on pictures. The cameraman, the art director and his assistants, and those who edit and title pictures, really deserve credit. They are really responsible for the ultimate material results. No matter how great the star, no matter how finished the studio work, if the laboratory part of it is faulty the whole is ruined. The concrete success of a production is in the hands of these technicians and any encouragement that the press can give them will be appreciated, and no doubt will be an incentive to them to go and do better."

The value of interesting the daily papers in the Motion Picture Press Club's meetings was discussed at this session, and the suggestion that representatives of the Chicago dailies be invited from time to time, as special guests, was approved. The next meeting will be held at the Stratford Friday, noon, February 4.

Another Chicago Daily Opens Picture Contest

Again the daily press has recognized in the moving picture an unequaled opportunity for stimulating their readers' interest and pepping up circulation. Beginning with the issue of January 19, the Chicago Evening American started a "Write a Title" feature that will run every day until February 24.

The feature is an unusually novel one and is being played up in such a way that almost every reader, whether a motion picture fan or not, will feel the incentive to test out his own wit and imagination by following it up from day to day. Theatres and exchanges are realizing a substantial gain by the plan, which enlists their co-operation.

Every day two sketches suggesting a dramatic situation appear in the feature section of the American. Each sketch represents some picture that is being shown in some Chicago theatre on the date of the issue and which is advertised in the film calendar. Most of these sketches, though advertising some well-known production, require rather close study and are puzzling enough to be fascinating. As an example for a start, one of these showing a young gentleman in evening clothes, pointing proudly to a bride before a judge, was answered for the benefit of those interested. The feature represented, of course, was "Behold My Wife." Each drawing is to be retained by the contestant until the end of the period, when all answers are to be submitted at once.

"The Kid" Is Sensation

Charlie Chaplin's return in "The Kid," which was accomplished on a Chicago screen before anywhere else in the country, has occasioned a sensational amount of comment here. Opening at the Randolph on Sunday, January 16, it brought $700 more to the box office than on the opening date of "The Restless Sex," which up to last Sunday had held the record. On Monday, the receipts amounted to $15 more than on Sunday, and on Tuesday, $31 more than on Monday. No advance in admission charges was made.

Rothacker laboratories advise that the number of orders for prints of "The Kid" has exceeded anything in their records. The average number of prints made for feature comedies is thirty-five; for program features, eighty-five. But for "The Kid" there was an order for 200.

Fire at American Plant

It takes more than a fire to upset operations at the American Film Company's plant at 6227 Broadway as a recent experience proved. Late in the afternoon of Tuesday, January 18, a blaze broke out in the storage shed back of the main building. Owing to the fact that the new apparatus for the fire extinguisher had not been fully installed, there was some delay in putting out the flames but not an hour's work was lost.

Contrary to press reports, no films were destroyed and the fire did not in any way affect active business, as it occurred too far away from the plant and the main building. One man suffered slight injuries from being burned, but most of the employes were out of the building in remarkably short time. The absence of a panic was a striking feature of the event.

As far as actual loss was concerned, that did not amount to more than $200," President S. S. Hutchinson said. "A few of our valuable files were lost and that is the most serious aspect. Work commenced the following morning just where we had left off. 'Sunset Jones,' the print of which we had been working on during the afternoon of the fire, was shown the following day at a private exhibition, and was sent out as scheduled."

Fox "All Set"

Fox Film Company now has the most up-to-date, completely equipped and comfortable exchange offices in Chicago. During the week of January 10 the move was made from the old quarters at 845 South Wabash avenue to 910 South Wabash, where the floor space is 165 by 50. There is a large-sized general office and a number of private offices, all of which are spacious and pleasant.

Manager C. W. Eckhardt's well-known smile is longer than ever since he has been established in his attractively furnished office, and he says every employe in the exchange has taken on pep since the change. Roomy film vaults, neat inspection rooms and a projection room, equipped with two new machines and seating sixty persons, are some of the features.

Peter Sun Purchases William James Holdings

Annual meeting of the directors of the Sun and James Amusement Company, which controls the Rivoli and Toledo Theatres of Toledo, Ohio, was held Tuesday, January 11, in that city. At this meeting the interests of William (Billy) James, of Columbus, were sold to Peter Sun, former owner of the Sun Brothers Circus.

The following officers were elected: E. G. Sourbier, Indianapolis, president; C. H. Crane, Detroit, vice-president; Gus Sun, Springfield, secretary; Charles Olson, Indianapolis, treasurer.

Peter Sun has been appointed local manager of the Rivoli.

George King Finds Optimistic Outlook in England for Business There and in America

GEORGE KING, president of the Stoll Film Corporation of America, who returned a few days ago from a month's business trip to England, brought back impressions of the greatest optimism for the future of the motion-picture industry, both in this country and abroad.

To show that the Stoll Company, for one, is willing to back up its opinion of a bright outlook, with concrete action, Mr. King gave some of the details of the corporation's immediate plans for expansion and development.

A few outstanding phases of this impressive program, Mr. King said, are: The recent opening of the new Stoll studio at Cricklewood, England, said to be by far the largest and best equipped place of its kind abroad; the presence of large companies in Northern Italy, Southern France and Algiers, Africa, in addition to many companies in England—all now working on authentic locations in filming the Eminent Authors' Series. Plans under way to establish a Stoll studio in this country and bring companies here to make pictures.

Mr. King said that the Stoll officials abroad were more than pleased with the enthusiastic reception accorded by American exhibitors, motion-picture patrons and critics to the five Stoll films thus far released in the United States in the one-a-week schedule of the company.

It is in a determination to bring picturesque, colorful spots of the world really before the American public, as the settings for productions by world-renowned authors, that the Stoll companies are now scattered over two continents.

Included in the stories which are being "shot" or on which work has been completed are "Four Feathers," by A. E. W. Mason; "The Amateur Gentleman," by Jeffery Farnol; "Kipps," by H. G. Wells; "A Gentleman of France," by Stanley Weyman; "False Evidence," by E. Phillips Oppenheim, and "The Yellow Claw," by Sax Rohmer.

Among the other authors represented in the series to be released are: Alice and Claude Askew, Baroness Orczy, Marie Corelli, Ethel M. Dell, Sir Arthur Conan Doyle, Robert Hichens and E. Temple Thurston.

R. G. Vignola and Company Are Again in New York

Robert G. Vignola has returned to New York with his company from the Bahama Islands, where he spent three weeks "shooting" exterior scenes for his next Cosmopolitan-Paramount special, "Redemption Cove," by Donn Byrne.

"I have nothing to say about the trip," said Mr. Vignola. "Nothing unusual or worth mentioning happened. We weren't lost at sea in a storm; we weren't wrecked on a deserted shore; we weren't attacked by pirates and robbed of our jewels; no holidays were declared in honor of our arrival; we weren't attacked by giant sharks while bathing in the surf, nor were we saved by a beautiful maiden with a million dollars in the bank and no living relative. Seriously, it was a quiet, uneventful trip. We worked hard and we got some very effective results."

Reminded of the report that he and his company were almost killed or seriously injured when a cliff collapsed, Mr. Vignola deprecated the incident, and said: and sound, aren't we? What else is there to say? Besides, what's an unexpected ducking or two among friends, anyway?

"We're back in little old New York, safe The weather was so hot that all of us, except Mr. Lincoln and Miss Qwen worked in our bathing suits. Can you imagine anything sweeter when you're in a bathing suit than a dip in the tropic surf?"

In the Vignola party were E. K. Lincoln and Miss Seena Owen, who play the male and female leads, respectively; Phil Carle and Russell Mathias, assistant directors; Al Liguori, cameraman, and a staff of technical aids. Mr. Vignola is now putting the finishing touches to the production.

Mrs. Clark to Conduct Supervised Films for Benefit of the Children of Albany

Mrs. Frank W. Clark, of Syracuse, who probably has more friends among the children of Albany, N. Y., than any other woman, has just returned to Albany to conduct a program of supervised motion pictures for children every Saturday morning at Proctor's Harmanus-Bleecker hall. The pictures will be shown under the auspices of the Albany Mothers' Club and a committee from that organization will be at the theatre each Saturday to assist.

Mrs. Clark is well known throughout the country for her work in putting on supervised pictures at prices within the means of school children. Some time ago, a well-known national magazine devoted considerable space in telling what Mrs. Clark had accomplished with educational supervised pictures for the children of Albany, and inquiries came to her from many parts of the country regarding the enterprise.

The first pictures will be shown soon, with a program of one and one-half hours. The first picture will be the screened version of "Evangeline," which, according to Mrs. Clark, is an ideal picture for children.

Everyone Wants Movies

Mrs. Clark is giving her time to the work because she believes great efforts should be made to guard against children seeing movies that were never intended for thm.

"Children are going to go to the movies," said Mrs. Clark, to a representative of the Moving Picture World, "and if we don't see that the right sort of pictures are made available for them, they will go to see the other sort. Just now a great many pictures are being produced that should not be viewed by children. There are, for instance, the sex problem pictures, and those built about the so-called eternal triangle. These are all right for adults, but even the authors and the producers never intended they should be seen by children, and I believe the motion picture theatre proprietors would prefer the children not seeing them.

"But children, like everyone else, want to go to the movies today, and we should strive to give them clean and wholesome entertainment. This is the object of the Mothers' Club in this enterprise. The cost to the children will be trivial."

It is planned to run the series for ten weeks. More than thirty boxes are available for Albany citizens who may wish to become subscribers in order that many children may attend the pictures who otherwise would be unable to do so.

New Capitol Comedy Is "Home Brewed Youth"

The search for eternal youth, which has kept each generation busy with experiments that have ended in comedy and disillusion, is the subject of the latest Capitol Comedy, "Home Brewed Youth," now being released through the Goldwyn Distributing Corporation.

George Bunny is seen in the role of assistant to a professional type of chemist who believes he has brewed a liquid that will restore youth to the aged.

"Home Brewed Youth" is told in amusing screen fashion, with all the roles interpreted in the spirit of farce. The story is by Kingsley Benedict and the picture was directed by Mark Goldaine of the National Film Corporation of America.

Hines Scores Hit with Cleveland Audience

Reports from Cleveland this week, where Johnny Hines is making personal appearances in the Loew theatres and other principal houses, is that he is drawing crowds that test the capacities of the theatres. The Torchy Comedies, released through Educational, have proven especially popular in the Cleveland territory, where they have reached almost a hundred per cent booking.

Following a week spent in that section, Hines will go to Cincinnati, where he will appear at the Libson and other principal theatres, devoting a portion of the week to appearing in Dayton, Akron, Hamilton and several other cities. The third week of his tour will be in the Pittsburgh territory and then he will return to New York to complete the tenth of the comedies made from the stories by Sewell Ford.

Notice to Advertisers Using Inserts

Very often in ordering inserts too few or too many inserts are ordered.

In view of the high cost of paper and printing we ask that advertisers call up the Advertising Department before giving instructions to printers for the number of inserts required.

Murray Hill 1610 **MOVING PICTURE WORLD**

Robertson-Cole Receives News of "Kismet's" Triumph in England

England is giving much praise to "Kismet," according to word which has been received by Robertson-Cole, producers and distributors of this super-special production, which stars Otis Skinner, and which has broken all records in most American theatres where it has been shown.

Prints of the film were rushed to England soon after the American premier. Sir William Jury, who controls the British rights to the picture, gave a showing to which was invited every English motion picture authority of consequence, besides a number of the most prominent exhibitors in England.

Cables to American newspapers, news letters from correspondents and other means of communication have brought to America during the last few weeks most flattering reports on the manner in which the picture is being received.

"The greatest spectacular story which the United States has yet produced," said the "London Daily Mail." The "London Times" referred to "Kismet" as "One of the notable achievements of the film year." "The Bioscope," a trade journal, commented: "An exceedingly clever performance by Otis Skinner, elaborate settings and beautiful photography are the leading features of this massive screen version of Edward Knoblock's well-known play, directed by L. Gasnier."

"The Film Renter and Moving Picture News" said: "In the case of 'Kismet,' it is both pleasant and unusual to be able to say that even the peans of praise it has received on the other side do not err on the side of extravagance. We looked for a good deal; we have received more than we had dared to hope. The Robertson-Cole rendering of Edward Knoblock's play is superb as a spectacle and enthralling as a story."

"The Cinema" commented: "Edward Knoblock's great stage success, 'Kismet,' has been adapted to the screen; the resultant Robertson-Cole production has been described as 'the miracle of cinematograph art.' As a spectacular work it ranks among the most gorgeous and lavish yet attempted."

"The London Sketch's" estimate read as follows: "'Kismet' illustrated the achievements of modern film production in a wonderful way. Otis Skinner plays the part of the philosophic Hajj (who, in all the ups and downs of his strange adventures between dawn and sunset, takes all as the will of Allah) and gives a fine performance."

Plays Opposite Tearle

Winifred Westover has been engaged by Myron Selznick, production manager of Selznick Pictures Corporation, to play opposite Conway Tearle in the latter's forthcoming Selznick picture, "Bucking the Tiger," under the direction of Henry Kolker.

Pathe Plans Big Advertising to Aid Exhibitors with "The Killer"

Believing the new Benjamin B. Hampton production, "The Killer," by Stewart Edward White, to be a photoplay of unusual merit, Pathé has planned more than ordinary advertising aids for the benefit of exhibitors. It will be released January 30.

There are many angles why the Pathé officials believe they are justified in calling the picture a "big" production. Firstly, it is from the novel of the same name, whose author, who also wrote "The Westerners" and "The Leopard Woman," has already established himself as a writer for the screen as well as the book stores. Secondly, it is said to surpass "The Money Changers" and other recent similar offerings in dramatic tensity and thrills, along with a touch of comedy and a delightful love story.

Frank Campeau, known both on stage and screen, is seen in the title role, and Claire Adams is the heroine. Jack Conway, who has directed a number of Hampton features, abandoned the megaphone to play the masculine lead opposite Miss Adams. An internationally famous character makes his debut in the films in the person of Tod Sloan, probably the most famous jockey ever known to the race track.

The following advertising aids will be issued and available for the benefit of the exhibitor: One-sheet, special rotogravure one-sheet, two styles three-sheet, six-sheet, twenty-four-sheet, special window card, eight 11 x 14 colored lobby display, two 22 x 28 colored scenes for lobby, ten black and white press photos, three slides, 1, 2, 3 and 4 column line ads, cuts and mats, full-page line ad, two 2-column, one 3-column scene mats, title slug, scene cut, campaign book with advertising outlined, special press sheet for newspaper editors.

Pathe Stunt Star Progressing Well

Owing to the excellent results being accomplished by New York specialists in treating the contracted tendons of his right arm, Charles Hutchison, Pathé stunt star, whose new serial, "Double Adventure," was released January 23, has called off his projected trip to Florida, where he proposed to go through physical exercises to strengthen the arm that was broken in a fall at the Brunton studios while performing before the camera.

The treatments he is receiving from his doctors in New York are accomplishing all that Hutchison hoped to gain by training in the South. He will remain in New York for some time, and has arranged for accommodations at a gymnasium, where he plans to put in many hours a day in training for his work in serials. As yet no plans for his next Pathé serial have been decided upon.

Constance Binney Begins New Film

Constance Binney has begun work on her new Realart picture, "The Magic Cup," adapted from an original story by E. Lloyd Sheldon. It is being directed by John S. Robertson, who also directed Miss Binney in "Erstwhile Susan" and "39 East." The assistant director is J. Malcolm Dunn, who came to this country to appear in "Sweet Kitty Bellaire," and as Utterson, the lawyer, in the screen version of "Dr. Jekyll and Mr. Hyde."

Miss Binney takes the part of Mary Malloy, a winsome and lovable girl who has more faith in the world's goodness than her position as slavey at a hotel seems to warrant. A number of well-known players have been selected for Miss Binney's supporting cast. Opposite her is Vincent Coleman. Others in the cast are Blanche Craig, William H. Strauss, Charles Mussett, J. H. Gilmour and Malcolm Bradley.

Plays to Capacity

"So Long, Letty," Al Christie's six-reel comedy-drama, played to capacity houses during its run at the Lyric Theatre, Lima, Ohio. The management commented on its success there as being especially good at an admitted bad week.

Crosland Chosen

Martha Mansfield, the new Selznick star, will shortly begin active work on her first starring vehicle for the Selznick organization. Alan Crosland, who has directed Eugene O'Brien in a number of productions, has been assigned by Myron Selznick to direct Miss Mansfield's first picture.

Equity Says Young Series Is Making Big Success in South

An era of prosperity such as Southern exhibitors have rarely enjoyed, Equity says, has been inaugurated with the coming of Clara Kimball Young, in her fourth Equity six-reel production, "Midchannel," written by Sir Arthur Wing Pinero.

WE CANNOT PART
Tom Santschi in "The Tempest," one of his series being released by Pathé

The foregoing news was brought by Lee Goldberg, head of the Big Feature Rights Corporation, whose offices are in Louisville, Ky., and who controls the distribution rights of the Young series for Kentucky and Tennessee.

The business sheet of the Big Feature Exchange shows that nearly every leading theatre circuit and independent house is represented in Clara Kimball Young bookings; that the box-office account on showings of "Midchannel" and "Hush," the fifth Young releases, broke all previous receipts, and that the length of the runs average more than most independent features and most program releases on the market, it is said.

A list of the foremost theatre chains that are scheduled to house the Young series and that have already played Miss Young's previous productions to capacity business would include many well-known theatres in the Southern territory, it is stated.

Among them are the Keith Strand Theatre, in Louisville; the circuit of Southern Enterprises, and the Levy-Keiler group of houses.

February 27 to March 5 to Be Metro Week in United States and Canada

February 27 to March 5 will be Metro Week throughout the country. Metro expects that at least 7,000 exhibitors of the United States and Canada will, during that period, show only attractions released through its organization.

The inauguration of this week will be preceded by a nation-wide advertising campaign in prominent newspapers reaching every community, and the publicity drive will continue throughout.

Free distribution of posters and slides will accompany the wholesale purchase of newspaper display space in order to fully support the exhibitor during this special period.

Metro week, while not undertaken without the most thorough preparation, has been brought about, Metro officials assert, by the evidence of a spontaneous desire on the part of exhibitors to inaugurate such an institution ,rather than by an arbitrary decision on the part of the company to conduct a national booking drive at a given time.

Exhibitors Take Initiative

Most recent instances of exhibitors taking the initiative in setting aside a week for Metro pictures only were those of the Rialto Theatre, in Providence, R. I., and several of the foremost screen theatres in Atlanta, Ga . The appearance on Broadway of "The Great Redeemer" and of Bert Lytell's latest, "The Price of Redemption," and of Buster Keaton's comedy, "One Week," simultaneously for seven days are but a representative few of the examples tending to prove the desire for Metro pictures is confined to no one locality.

Such cases of demand suggested the idea of Metro Week, and once in mind, the company has been preparing to drive it over to an unparalleled success.

A special staff has been assigned to work out fully an advertising campaign to be launched nationally and which will give powerful, money-getting publicity to every one of the big productions Metro has distributed in the last eighteen months. The campaign will be got under way well before the advent of Metro Week, in plenty of time to stir up the interest of the nation in what promises to be the most momentous period of motion picture exhibition it has ever passed through.

None of the expense of this advertising attack will fall on the exhibitor. Metro will shoulder the entire burden of financing it, and will further co-operate with the individual showmen by issuing them, free of charge, all posters for billboard display. Slides, too, will be distributed on the same basis.

Richard A. Rowland, Metro president, described the situation by saying: "All the exhibitor has to do, practically, is give his operator the films. We'll do the advertising, plaster his town with paper and furnish the slide for his screen—in a word, fill his house."

Second Betty Compson Picture for Early Release by Goldwyn

The release of Betty Compson's first starring venture in a production made by herself, "Prisoners of Love," which, it is said, has attracted such widespread attention in the two or three cities in which it has been shown, will be followed in a few weeks by the release of the second Betty Compson production. All of the pictures made by the young actress-producer are distributed by Goldwyn.

Miss Compson's second starring vehicle has been adapted from a popular story by Perley Poore Sheehan, published under the title of "Reincarnation." It is promised by the producers that the supporting cast in the second photoplay will equal in excellence of "Prisoners of Love."

Miss Compson has the role of an actress in a cheap vaudeville company touring Egypt. A mystic of that country recognizes in her the reincarnation of a former queen of that nation who was involved in a drama that still had an act to run. This last act forms the culmination of the little actress's story.

It takes place in and around a lost tomb in the desert, the solution of the tale involving an American and his wife, an Englishman and an Egyptian statesman. Miss Compson is said to have found in this photoplay a role even better suited to her dramatic and emotional talents than was her first production.

Lesser Makes Changes in "Peck's Bad Boy"; Doris May in Cast

Word comes from Irving M. Lesser, producer of "Peck's Bad Boy" which stars Jackie Coogan of Charlie Chaplin "The Kid" fame, that an entire reorganization has taken place with regards to the Peck production.

MAIDEN OF THE ORIENT
Leatrice Joy, who is appearing in Goldwyn pictures

The recent and serious accident which befell Jackie Coogan some weeks ago and which necessitated Mr. Lesser to suspend activities on production for a number of weeks, instead of dampening his spirit, had the opposite effect.

As soon as word reached Lesser that Jackie Coogan would recover and would be able to resume his work before the camera, the producer arranged whereby Louis E. Loeb, who had been associated with Al Lichtman of Famous Players for a period of over five years, become general production manager. Both Lesser and Loeb made plans for a much more artistic and elaborate production of the Peck film than had previously been contemplated.

Through the courtesy of Famous Players-Lasky, no less a director than Sam Wood was retained to complete the production. Mr. Wood and Mr. Lesser made arrangements whereby the services of Doris May were secured. Miss May will portray the "big sister" role. Wheeler Oakman will have the leading male portrayal while important characterizations will be in the hands of Raymond Hatton as the village grocer, and James Corrigan as old man Peck. Lillian Leighton will assume the role of Ma Peck while others in the cast include Charles Hatton and Gloria Woods.

Arrangements have been made whereby a goodly portion of the Robert Brunton studios in Hollywood will be taken over and here, with every possible facility for comfort and speedy production, the remaining scenes of the Peck story will be filmed.

"Peck's Bad Boy" will be in full five reel feature comedy form and, according to Director Wood, will be chuck full of rural laughs, gags, situations, and atmosphere throughout it's entirety.

Irving Lesser will take charge of all distribution matters pertaining to the finished product which should be ready for the cutting room within a few weeks time.

Current Paramounts Are De Mille Picture and "Rookie's Return"

January 23 was the general release date for William DeMille's production, "Midsummer Madness," which recently closed an engagement of five weeks at the Criterion Theatre, New York, and the Thomas H. Ince production, "The Rookie's Return," starring Douglas MacLean. Both are released on the Paramount schedule.

"Midsummer Madness," adapted by Olga Printzlau from the novel by Cosmo Hamilton, was hailed by the critics of the trade press and the New York newspapers as the nearest approach to the perfect motion picture that has yet been produced. In story, dramatic construction, photography, lighting and direction it stands on the highest plane, according to reviewers, and has earned for William DeMille a secure place among the foremost producers.

Four characters dominate the story and for these roles four players of commanding talent were chosen. They are Lois Wilson, Lila Lee, Jack Holt and Conrad Nagel. In roles of lesser importance, although selected with equally careful judgment, are Betty Francisco, Claire McDowell, Charlotte Jackson, Charles Ogle, Ethel Wales, Lillian Leighton and George Kuwa.

Douglas MacLean, with Doris May, comes before his legion of admirers again in the Thomas H. Ince production, "The Rookie's Return," a rollicking comedy, declared to be a fitting successor to "Twenty-three and a Half Hours' Leave," "What's Your Husband Doing?" and "Mary's Ankle." Jack Nelson directed.

Doris May is again seen as the delightful sweetheart. Frank Currier, Leo White, Kathleen Key, Elinor Hancock and Wallace Beery are in the cast.

Interest and Dividend Notices
D. W. GRIFFITH, Inc.

An initial dividend of One Dollar per share on Class A Shares outstanding of D. W. Griffith, Inc., was declared January 15, 1921, payable March 4th, 1921, to stockholders of record at the close of business on February 26th, 1921.

New York, January 20, 1921.
A. H. T. BANZHAF, Secretary.

Selznick News No. 6-B Shows Many Pictures of National Interest

Ten interesting up-to-the-minute pictorial news items that vary from scenes showing the trio of balloonists returning from their adventurous trip in the wilderness of Canada, to the latest fad of Mrs. W. K. Vanderbilt who sold her Fifth Avenue home to move over to the East River colony of society folk make up the latest issue of Selznick News No. 6-B.

Of nation-wide interest also are the scenes showing Galli Curci, the famous opera singer, being married at Minneapolis to Homer Samuels, her accompanist. This scene was especially posed for the Selznick cameraman by the bridal couple, it is said. The moving of Mrs. Vanderbilt from Fifth Avenue to the environs of Avenue A, near the East River of New York, indicates the migration of the Smart Set to the river colony.

What will be considered an interesting picture by many people are the scenes which show some of the devices that would-be evaders of the dry laws have used as whiskey containers. In addition to showing these contrivances the scenes also reveal several thousand bottles of liquor all ready for confiscation.

A camera visit to several of the large ranches at Prince Edward Island, Canada, where they are breeding silver foxes worth $3,000 each, game roosters in a boxing match as a feature of the National Poultry Show at Chicago, the smallest complete automobile with electric lights and all modern devices, seating two very small youngsters, and black athletes trained by enlisted men of the Marine Corps holding a track and field meet at Cape Haitian complete the latest issue of Selznick News No. 6-B.

Metro Announces Title Changes in Three Screen Productions

Changes in titles of three pictures scheduled for early release are announced by Metro Pictures Corporation. The three feature films from stories by famous authors were made at the company's studios at Hollywood, Cal., and were photographed under different titles.

The famous novel of Jack Londan, "The Little Lady of the Big House," which was screened under the working title of "What's the Matter with Marriage?" will be produced under the shorter designation of "The Little Fool." The story of the noted author was adapted for the screen by Edward Lowe, Jr., and directed by Philip E. Rosen. It has an all-star cast.

Donn Byrne's original story, "Sorrentina," in which Viola Dana is starred, will be presented under the caption of "Puppets of Fate." This drama from the prolific pen of the young author was adapted for the screen by Ruth Ann Baldwin and Molly Parro and directed by Dallas M. Fitzgerald.

The widely read story by Ben Ames Williams, "More Stately Mansions," which appeared in magazine form and was screened under the working title of "Are Wives to Blame?" will be released as "Extravagance." It stars May Allison.

Big Returns

That the intensive advertising campaign on the Fox special production, "While New York Sleeps," was not energy uselessly expanded was evidenced at Shamokin, Pa., where Boyd D. Chamberlain, head of the Chamberlain Amusement Enterprises, played the picture to big returns, and says it "received more favorable comment than any picture that we have played for some time."

"YOU KNOW—I JUST LOVE TO DANCE IN THE CHORUS—DON'T YOU?"

Feminine charm as seen in "The Greatest Love," with Vera Gordon, and released by Selznick

Ray Films May Have Trademark

Charles Ray's independently produced pictures, released through First National, may be adorned with a special "trademark" before long. A decorative design, chaste and simple in outline and well suited to the purpose suggested, has been made by Edward O. Withers, one of the artists in the title department at the Ray studios. It looks like a medallion and shows Charles Ray's head in profile.

"Dynamite Allen" Is Title of Next Fox Film Starring Walsh

Fox headquarters announce the title of the next George Walsh release as "Dynamite Allen," work upon which the athletic star has just completed. The story has its locale in the coal mining districts of Pennsylvania, where "Dynamite," so called because of his fearless spirit, lives with his mother and invalid sisters, his father being in state prison under life sentence for a murder he did not commit.

The scenes involving the flooding of a coal mine are extremely realistic, it is said. Another sensational effect is the scene where a locomotive, speeding at night, plunges through an open draw, its boiler exploding in the river.

The well-known athletic ability of George Walsh has ample play in the story, it is stated. He is called upon at one point to fight the entire working force of a coal mine. At another time a crooked prospective buyer of his oil land enters the lists against the redoubtable "Dynamite" and finishes up in the creek.

The story is action throughout every minute of its rendition, according to reports, and, according to Fox officials, will prove a big treat to George Walsh admirers. The story is by Thomas F. Fallon. Dell Henderson has charge of the direction. A cast of notable strength rounds out what Fox officials believe to be George Walsh's most virile starring vehicle.

Gareth Hughes, of Metro, Named One of Fildom's Best Dressers

Beau Brummels of the screen beware! For a new best-dressed man of the screen has appeared upon the horizon, says Metro. Gareth Hughes, the boyish-featured player of Metro pictures, has been picked by sartorial experts as one of the most likely candidates for this oft-bestowed title.

But it must not be imagined that Hughes is one of your neatly pressed and tailored matinee idols. On the contrary, he prefers low, soft collars, tweeds and knickerbockers to the more formal attire affected by the popular heroes of the screen.

"I simply dress as I feel," is Hughes' way of explaining his choice of garments. "On the screen a player simply must look the part. On the speaking stage one may add to an impersonation by little spoken mannerisms that tend to carry conviction. But on the screen you either look the part or you don't.

"I don't know why certain little items of wearing apparel are associated with certain characters, but it is certainly true. Unless a film actor pays close attention to these little features of his appearance he is as certain to fall short of giving a perfect portrayal of a role as if he failed to properly study his action."

Mason Appointed to New Position

Charles Mason, whose clever exploitation of many productions distributed by Associated First National Pictures, Inc., during his regime as manager of the Orpheum Theatre, Fort Wayne, Indiana, attracted the attention of exhibitors, everywhere, has been appointed assistant general manager of the Bankers and Merchants Theatres Company, of Indianapolis, according to a recent announcement by A. F. Brentlinger, general manager of that company. Thomas H. Moore, of Fort Wayne will succeed Mr. Mason as manager of the Orpheum.

The Bankers and Merchants Theatres Company owns and operates a number of high-class moving picture theatres in some of the larger cities of Indiana and considers one of its most valuable assets its franchise holdings in Associated First National Pictures, Inc.

Mr. Mason's new work will not necessitate his leaving Fort Wayne for four or five weeks, after which time he will be assigned to the main office of the company in Indianapolis.

Robertson-Cole's "Kismet" Gets Much Advertising in Newspapers

The many newspaper ads on "Kismet," the Robertson-Cole super-special, starring Otis Skinner, which are coming into the Robertson-Cole home office day after day, proves this picture to be a most widely and distinctively advertised current motion picture. More full-page ads are being used on it than on any other picture now showing, it is alleged.

From the time when the Strand Theatre, New York City, spent several times its usual amount on advertising "Kismet," which broke every house record there, on to the present, when it is showing in hundreds of houses daily, enormous spreads have been the rule.

Will D. Harris, of the Grand Theatre, Columbus, Ohio, was one of the first to break the ice in the matter of full-page ads. He took these lavishly and broke all past records for Columbus. The Grand Opera House, Canton, Ohio, about the same time, did things similarly. Now comes the Lyric Theatre, Minneapolis, which used bold full-page ads to advertise its showing. Meanwhile there have been other very large advertisements. Loew's Euclid, Cleveland, used half pages for advertisements. The Goodwin Theatre, Newark, N. J., used quarter pages. Saxe's Strand, Milwaukee, used half pages, while numerous other houses have used advertisements much larger than their usual wont.

Starts with Long Run

In Washington, where the picture started off with a long run at Moore's Rialto Theatre, the George Baldwin McCoy unit of American Women's Legion recently gave two benefit performances of the film at the Knickerbocker Theatre. The patronesses of them were headed by Mrs. Marshall, wife of the Vice-President, and included wives of a number of Cabinet officers, Ambassadors, etc.

Recently, Director of Public Safety William M. Myers, of Richmond, Va., was called upon to investigate "Kismet" on account of a complaint which was made to the mayor of the city by a Richmond woman. Says the Richmond "News-Leader" of January 4th: "The complainant praised the picture highly, but considered one bathing scene improper. After viewing the production, the committee, composed of Mr. Myers, the Rev. F. T. McFaden, D.D., and Director of Public Works Charles E. Bolling, did not feel that this scene should be cut out and was unanimous in its decision."

"Film Renter and Moving Picture News," of London and Manchester, England, says: "We have heard a great deal about the eminent advent of better pictures, but we do not remember anything among the productions of the present years which has struck the note of superiority so unmistakably as does the picture version of 'Kismet,' which Jury showed at the London Alhambra. The Robertson-Cole rendering of Edward Knoblock's play is superb as a spectacle and enthralling as a story."

Among these theatres the Rialto and Symphony, of San Francisco and Los Angeles, each have booked "Hush" for a two weeks' run; the American, Oakland, Goddard's, Sacramento; the Liberty, San Jose; the Liberty, Fresno; the T. & D., Stockton; the Strand, Bakersfield; the Court, Berkeley; the Prince, San Diego; the Alpine, Pasadena; the Tivoli, Santa Barbara, are among those who have booked the Young pictures, beginning with "Hush," for a full week's run, with an optional second week arrangement.

No town or hamlet has been left out in contracting for "Hush" and the succeeding releases of the Equity star.

Pathe News No. 6 Shows Films of Reception to Naval Balloonists

Most conclusive, says Pathé, of the many demonstrations of the superiority of Pathé News Service, was its remarkable "time beat" in covering the return to civilization of the lost Navy balloonists. The returning adventurers were met and photographed a full day's sledge journey north of Mattice, Canada, which is more than a thousand miles from New York City by rail.

Stopping at Mattice only long enough to film scenes of the arrival there, one Pathé News cameraman caught the first train south, leaving another to accompany the aviators. The negative showing the scenes of the first appearance of the adventurers out of the frozen wilderness was rushed to the home laboratory, and shortly afterward copies were delivered to the Broadway theatres. At the same time copies were shipped to all exchanges throughout the country.

Pathé News No. 6 contains spirited scenes of the home reception of the adventurers—including the snowshoes on which they trudged over 200 miles of snow and ice trail.

In its issue No. 6 Pathé says it shows the first and exclusive motion pictures exhibiting the extraordinary and mysterious powers of Johnny Coulon, former bantamweight champion, who baffles the efforts of professional strong men to lift him off the ground.

This issue also is rich in other interesting events, it is said, including the marriage of Galli-Curci, the grand opera prima donna, and views of the Holland domiciles of the former German Kaiser and Crown Prince.

Hutchinson Says Fire Reports Were Very Greatly Exaggerated

In connection with an alleged exaggerated story of a fire at 6227-6235 Broadway, Chicago, which appeared in the dailies of this city and was carried by the Associated Press, Samuel S. Hutchinson, president of the American Film Company, desires to state the facts in the case.

He says that late in the afternoon of January 18 a small fire started in a shed in the rear of the main building of the American Film executive offices. In this storehouse were a lot of old posters and other out-of-date material. The loss of the contents of this storehouse and the slight injury to the shed itself were small matters, and it is probable that the actual damage will not amount to more than $200, which may be taken as a maximum.

"Business as usual," and that without loss of time, was the situation throughout the works, and the factory and laboratory continued without delay shipping out their quota of prints on "'Sunset' Jones," the latest "Special," which happened to be in process of production.

Equity Receives Reports of Popularity of Young Series

Advices received recently from the office of the All-Star Feature Distributors, headed by Sol Lesser and Louis Hyman, general manager, confirm the reports of the trade papers that Clara Kimball Young is maintaining a prominent place in popularity with exhibitors and motion picture fans in the Far West.

Every record achieved by the All-Star exchange has been beaten since its release of the new series of Young pictures, beginning with "Hush," it is stated. A report of the bookings on the new group of Young releases reveals the fact that many theatres and circuits of note in Nevada, California and Arizona have signed for the entire series for runs ranging from one week up.

Linder Stars in Robertson-Cole Film, "Seven Years Bad Luck"

In offering for early distribution the super-special production, "Seven Years Bad Luck," with Max Linder, Robertson-Cole not only publishes the first Linder picture in a number of years, but feels that it is giving the trade the greatest comedy attraction of the decade.

The picture was directed and written by Mr. Linder, who also enacts the leading role. The broad scope of story, support, atmosphere and artistic and humorous effects reveals that no time, effort or money were spared in making a picture which will give the exhibitor a distinctive release, it is stated.

The central theme of the picture shows a man striving to escape from the jinx which has been laid upon him by a broken glass. Naturally this gives opportunity for a large play upon all sorts of superstitions. This is a human angle which has been worked out in diversified form in the large advertising campaign which Robertson-Cole is publishing on the Linder picture.

The freak scenes and extraordinary incidents are all taken advantage of in the exploitation which has been mapped out by Robertson-Cole for the use of exhibitors. Included are scenes laid in a large zoological garden in a big railroad station, on board train, in a jail, a court room, a swimming pool and many other interesting places. There are also many pretty girls in the picture.

"Seven Years Bad Luck" not only tells a funny story, but has an excellent cast, it is stated. In giving this film to the trade, Robertson-Cole says it's a winner.

LOVE'S WHISPERS
Scene from "Nobody's Wife," a Christie comedy released by Educational

Exhibitors See Advantages of the Colors of Pathe Review Scenics

The intrinsic value of the screen magazine, Pathé Review, has long been recognized by leading exhibitors everywhere, it is stated. Its place on the screen is as secure as that of the illustrated periodical in the home. Its usefulness, however, Pathé says, does not end with its purely individual merits. Wide-awake exhibitors for some time have been finding in the beautiful natural colors of its scenics an admirable means of resting the eye preparatory to the introduction of the big feature of the program.

The advantages gained by supplying rest for the eye are apparent to all motion picture exhibitors. For a number of years the principal picture houses throughout the country have indulged in art effects of one kind or another. But colored settings and lights by no means are ideal; they only partly supply the sense of visual relief for which every audience is grateful.

It has been observed, it is said, that the moment Pathé color is flashed upon the screen the audience unconsciously manifests the relief it feels. Each number of Pathé Review presents between 300 and 400 feet of scenes faithfully reproducing the colors and tints of nature. It is one of the important facts of physiology that the human eye, when continuously deprived of this influence, suffers to a degree that is disturbing to the entire body and brain. Pathé color, it is alleged, is known to be the nearest film approach to the colors of nature yet achieved, and the three or four minutes of its uninterrupted possession of the screen produces an ideal rest period.

Storm Was Handy

A blizzard that swept the high altitudes of Northern California has unexpectedly provided a backdrop for the big scenes for Metro's special production of "Big Game," in which May Allison is being starred.

Miss Allison, Director Dallas Fitzgerald and the entire company have gone to Truckee, where a fall of from four to five feet of snow was reported. It is probable that they will spend a week photographing the out-of-door action that furnishes the most important features of this tale of the Canadian Northwest.

Says Metro's "Great Redeemer" Is Greatest Picture Ever Filmed

Declaring "The Great Redeemer," Maurice Tourner's production, released by Metro, is "the most wonderful picture ever produced," a member of the Brothers of Mary attached to the St. Louis College, San Antonio, Texas, has expressed his wholehearted praise in a letter written to L. Bickel, Metro's branch manager at Dallas, Texas.

That the gripping appeal of this photoplay went straight to the brother's heart is evidenced by the enthusiasm he manifests in the letter, as well as by the fact that, following his visit to the Empire Theatre in San Antonio, where the picture was shown during the week of December 26, he wrote a brief criticism of the emotional and spiritual values he discovered in it.

The criticism of the brother, whose name he requests be not divulged so as to conform with the regulation of the religious order to which he belongs, reads, in part, as follows:

"'The Great Redeemer' is truly a sermon in the concrete; a pictograph of profoundest interpretative value; a photoplay of all-absorbing interest and unsurpassed excellence; a screen production of sublime import and magnitude; a drama, beautiful and above criticism, whose educational value lies in the message of hope and trust and confidence it imparts to the human heart; a virile, gripping story coherent in all its parts."

Pioneer Expects "Nick Carter" Series to Break Sales Records

Enthusiastic reports concerning the Nick Carter series of fifteen two-reel detective features are being received at the home office of Pioneer Film Corporation from its exchanges throughout the country, it is said. The series is being booked heavily, according to reports, and some new sales records for two-reelers are expected to be made.

Big Praise

"Probably no two-reel productions within recent months have attracted such widespread comment and attention from exhibitors as the Nick Carters," said Vice-President and General Manager M. H. Hoffman.

"We were highly enthusiastic concerning the possibilities of these pictures when we first arranged to control their distribution, and we are much gratified that our judgment of this series as an unbeatable box-office attraction is being justified by the many bookings."

The Pioneer Film Corporation has put forth extra efforts toward exploitation of the films and will co-operate with exhibitors either directly or through the medium of the exchange managers or both.

A STUDY
Alice Calhoun, who is starring in "Princess Jones" for Vitagraph

Four New Goldwyn Pictures Are Soon to Be Ready for Release

"Don't Neglect Your Wife," Gertrude Atherton's first original screen story, is one of the four Goldwyn pictures that will soon be released. It was directed by Wallace Worsley, who wielded the megaphone for "The Penalty."

Will Rogers' new stellar vehicle, "Boys Will Be Boys," based upon the dramatization of Irvin S. Cobb's short story of the same title, is another for early release. It gives the cowboy star an opportunity for the richest comedy acting that has fallen to his lot since becoming a motion picture actor, it is said. Clarence Badger directed.

Tom Moore's new starring vehicle is a picturization of the famous novel, "Mr. Barnes of New York," written by Archibald Clavering Gunter. The novel had a great success, which was duplicated in dramatic form. The star, as Mr. Barnes, has a role different from any in which he has hitherto been seen.

As a genial New Yorker Moore finds himself catapulted into a Corsican vendetta, which forever threatens to turn into tragedy; but the Tom Moore nonchalant humor averts the tears with a gale of laughter. The photoplay was directed by Victor Schertzinger.

Betty Compson, who, it is said, took a foremost rank among screen stars and motion picture producers with "Prisoners of Love," proving her wisdom in starring herself in her own productions after her success in "The Miracle Man," is also on the list. Her second starring production, to be released through Goldwyn, is a film version of Perley Poore Sheehan's popular story of "Reincarnation."

Metro's "Polly with a Past" Pleases Critics and Public

Ina Claire's charm and personality completely captivated New York's picture-going public and dramatic critics at the showing of "Polly with a Past" this week at the Rivoli, according to reports.

How spontaneous was the delight of the audience may be judged from the fact that, when Miss Claire was discovered among the spectators at the premiere, the thousands who packed the theatre insisted upon her being brought before the curtain. When finally the director of the Rivoli, Hugo Reisenfeld, persuaded the star to come to the stage, there was a tremendous demonstration of admiration. She made a short and impromptu speech of thanks for her cordial reception.

Representative of the reviews in the metropolitan dailies of this George Middleton-Guy Bolton comedy is the following, from the "Evening Telegram," which said:

"At the Rivoli Theatre this week the famous comedy, "Polly with a Past,' is every bit as delightful and amusing as it was on the spoken stage under David Belasco's magic hand.

"Miss Claire is Polly on the screen as she was Polly on the stage—pretty Polly she is, vivacious and lively and laugh-provoking."

President Asks to See Ince Picture

President Wilson, at his personal request, was shown "The Highest Law," the latest Ralph Ince special production made by Selznick Pictures Corporation, Tuesday, January 18, at the White House.

"The Highest Law" is the Lincoln picture which the Selznick organization will release on February 6, the week previous to Lincoln's Birthday. Particular interest is attached to the showing of the picture in the White House in that a great deal of the action is represented as having taken place in the presidential mansion in the days of Abraham Lincoln. Mr. Ince took scenes on the exact locations.

First National Film to Be Given Exceptional Exploitation Aids

M. Leone Bracker, the noted poster artist, has completed the set of several original drawings for Associated First National Pictures, Inc., which will be used as the basis of all the posters and a special lobby display on "Man — Woman — Marriage," the Allen Holubar spectacle starring Dorothy Phillips.

The artist was given free rein in the preparation of the drawings. He made a special trip to California to visit the Holubar studio while the sets and the cast of the picture were still intact. He went through the continuity of the production and picking out nearly fifty different situations which were adaptable to vivid poster work, and in the studio these scenes were re-acted while over 1,000 still photographs were taken of them. While the stills were being taken the artist made sketches of the principals and completed his drawing from the material thus gained.

A unique display which has been made possible through the posters is a series of facsimile artist's proofs of each of the drawings, prepared as nearly uniform size as possible, each one framed and provided with easels for the purpose of lobby displays. A supply of sets of these posters will be on hand in the First National exchanges in each territory available for the use of the exhibitors and probably will be utilized by practically all of the highest class theatres.

In addition to the advertising based upon the poster twenty-four 11 by 14 lobby cards, illustrating scenes in the production not touched upon by Mr. Bracker have been prepared.

Booked for Week

From H. H. Hurn, Cincinnati Hodkinson representative, comes an announcement to the effect that Ike Libsen booked "Love Madness" for a seven-day showing at his Family Theatre.

A Wise Showman

Mr. Libsen is a wise showman and recognized the pulling power of this truly great production. It has been said that never has Louise Glaum had a vehicle better suited to her talents than has been provided for her in this J. Parker Read, Jr., production.

George Arliss in "The Devil" Sets Record At Buffalo House

Opening at the Criterion Theatre in Buffalo on only four days' notice, the Associated Exhibitors Production, "The Devil," came within a few admissions of breaking all house records on the opening day and on the succeeding day broke the house record for two days by a handsome margin. The picture played to big business throughout the first week and was held over for a second week. It received splendid notices in the Buffalo papers.

"The Devil" is the first picture not a Paramount picture to be played in the Buffalo house since Paramount acquired an interest in the theatre. It was brought to the Criterion through the energetic showmanship of Harold B. Franklin, general manager of the Shea Amusement Company, who saw the production at a private showing in New York City. Mr. Franklin is also the managing director of Shea's Hippodrome and of several other houses under the Shea management. The Hippodrome is committed to a twice-a-week change policy and the Criterion, which has been utilized by Paramount for longer runs, was selected for the Arliss picture.

With but little time to advertise the picture, Mr. Franklin accomplished remarkable results. Without waiting for accessories from New York he went ahead and prepared 500 window cards which were distributed throughout the city. His lobby displays were artistic successes and carried some of the finest stills from the production. He found himself without twenty-four sheets due to pre-release showing, so he painted boards at high spots throughout the city.

The magnificent six-colored electric signs prepared under the direction of the sales force of the Pathe Exchanges were rushed to Buffalo and were placed in the windows of large stores. In the newspaper advertising of the Shea theatres "The Devil" was featured similar to Mary Pickford in "The Love Light," which was showing at the Hippodrome.

The only other exploitation was a huge head of "The Devil," eighteen feet high, which was placed high up on the side of the theatre. The head was in deep red and at night a red beam of light played upon it. The eyes and the mouth were lighted and breathed fire. The sign could be seen for several blocks and was a striking advertisement.

Selznick Advances Exploitation Ideas for "The Greatest Love"

Among the many novel advertising and exploitation suggestions embodied in the exhibitors' campaign book on the latest Select special production, "The Greatest Love," starring Vera Gordon, are two worthy of special mention, it is said. The exploitation ideas were originated by L. A. Young, a member of the Selznick publicity staff.

Sixteen pages of advertising and text matter suitable for publicity getting purposes are contained in the press book. The two special exploitation features are a "mother's matinee," that is calculated to make the exhibitor's dullest day a winner, and a prologue that should present no obstacle to the average exhibitor.

For the "mother's matinee" it is suggested that the exhibitor announce by slides, newspaper advertising or whatever method is suitable that he will mail a free ticket to every person who sends in the name of a mother with two children, the mother also to receive a free ticket.

In outlining the prologue suggestion the exhibitor is advised to paint a large globe upon a transparency. The continents, oceans, etc., should be duplicated according to geography. The lights should be turned out, bringing up on a dimmer a small spot focused on the globe. A voice is heard, singing a lullaby, very softly at first, then upon bringing up the lights in back of the transparency a mother is revealed singing a child to sleep.

"The Greatest Love" was directed by Henry Kolker, and picturized by Edward J. Montague.

"The Kid" Dispels Pessimism; Randolph Records Are Smashed

Whether planned or not, the release of Charles Chaplin's "The Kid," First National's "six reels of joy," at this time is destined to have a far reaching effect on the industry. It is a great foe to foolish pessimism and has caused much optimistic talk by exhibitors in territories where it has been shown, quieting the calamity howlers.

The gathering in Chicago, where the Chaplin film was first shown to exhibitors, may not be as good an example of the effect the picture has upon exhibitors as the trade showing at the Strand Theatre in New York, for the Chicago gathering was made up only of the biggest men in the industry and all of them are optimistic. Their optimism increased after they had seen the picture.

At the Strand Theatre trade showing on January 21 the house was well filled with exhibitors. There were a few pessimists present who came to the front when R. H. First National exchange, attempted to talk rentals prior to the showing of the picture. But at the conclusion of the showing the atmosphere was all optimism and enthusiastic optimism.

The picture dissipated gloom in Chicago when it opened at the Randolph on the coldest day the city had experienced this winter. There was an icy gale which made walking extremely difficult, but "The Kid" broke the house's record for a Sunday. The Monday business was greater in comparison to the usual Monday business than the Sunday business had been. The first Tuesday of the run showed a return bigger than either Sunday or Monday and 60 per cent. greater than any previous Tuesday in the history of the house—and Tuesday is the worst day of the wek for theatres within the "loop" district of Chicago.

THEY ALL CAME TO SEE PATHE'S "THE DEVIL"
Part of the crowd that came to the New York Strand to see Geoage Arliss in this new production

"A Connecticut Yankee," Fox Film, Follows Closely Mark Twain's Tale

The pre-release showing of Mark Twain's "A Connecticut Yankee in King Arthur's Court," playing to crowded houses at Miller's Theatre, Los Angeles—where it has entered on a long run—shows, according to advices from Fox West Coast headquarters, careful staging with rigid adherence to the original story.

Seldom has a comedy subject received so lavish and sumptuous a staging, Fox says. The imposing castle of King Arthur, with its nine lofty towers, erected after months of planning and building, offers a striking background to the jousting knights. The various shaped tents that skirt the enclosure where the tournament is held, together with the banners, form a lively picture for the camera.

The painting and stenciling of the tents and banners occupied the entire time of the Fox West Coast staff for several weeks before the picture proper was begun.

The scenes of King Arthur's Court and the scenes in the wicked Queen Morgan Le Fay's castle received the same painstaking treatment. Some idea of the immensity of the task in staging Twain's story may be gleamed from the fact that but one set—namely King Arthur's castle—used up 100,000 feet of lumber and 700,000 feet of plaster board.

The only point of divergence between the book and the film is where ultra-modern methods of conveyance are used—and this is done in a way that heightens the fun of the story. Accordingly, we have Harry Myers, who plays the Yankee, riding forth in full armor to the seige of Queen Morgan Le Fay's castle, comfortably seated in an automobile, while all about him, fully accoutered for war, ride King Arthur's knights on chugging motorcycles. This and the introduction to the Yankee's workshop of such modern tools as a motor, generator and mortising machine—nor forgetting a modern time clock, and a practical telephone switchboard used in another scene, are all the modern intrusions apparent in the filming.

Pauline Starke and Rosemary Theby play Sandy and Queen Morgan Le Fay, respectively. The production was directed by Emmett J. Flynn. Lucien Androit commanded the battery of cameras. The scenario was provided by Bernard McConville.

Stahl Film Given Premiere Showing

"The Woman In His House," the initial John M. Stahl production for Louis B. Mayer, which will be distributed by Associated First National Pictures, Inc., was given its Pacific Coast premiere showing in the ball room of the Alexandria Hotel, Los Angeles, January 11. The room was filled with prominent invited guests.

The production which features Mildred Harris, was enthusiastically received, it is said. It is based on mother-love, and develops to a climax without resort to sex entanglements. Frances Irene Reels is the author, while the scenario was prepared by Madge Pyrone. For the premiere showing an orchestra under the direction of Rene Williams provided the musical accompaniment.

Pathe's "What Women Will Do" and "The Devil" for February Release

The assignment of what are said to be two eminent productions from Associated Exhibitors, Inc., for release in February directs attention to the Pathe feature schedule for that month as one of the most noteworthy presented in some time. The pictures which Pathe will offer during this period are "The Devil," starring George Arliss in his most successful stage role, and the Edward Jose special production "What Women Will Do."

With its achievements at the pre-release presentation at the Strand Theatre, New York, to establish it as a commercial and artistic success, and one assured of its proper place among the recent events of the screen, "The Devil" is to be offered for general release on February 6.

The issue of this film early in February makes it apparent, it is said, that screen precedent for 1921 will be set early in the year and at a plane that is higher than in the past.

In the endeavor to select a worthy mate for the Arliss vehicle on the Pathe feature card for the month, an excellent opportunity was presented in the mystery melodrama which Edward Jose filmed on a lavish scale with an all-star cast. The release date for this feature has been set for February 27.

"What Women Will Do" is a melodramatic romance written by the author of many screen successes, Charles A. Logue. In the filming of the Logue drama, Mr. Jose is said to have given of his best efforts as a producer and director.

With pictures such as these two Associated Exhibitors are confident of setting a standard for the year which should go a long way toward inspiring the future efforts of that organization to the finest accomplishments.

"GOOD-BYE—COME AGAIN"

Helen Jerome Eddy in "A Light Woman," released by American

MICKEY

like the BIRTH OF A NATION will still get money for some EXHIBITORS.

We have two prints that can be booked in NORTH and SOUTH CAROLINA.

Will dispose of the above at a price that will be equitable to interested parties. For details write the

EXHIBITORS SUPPLY COMPANY

CHARLOTTE, N. C.

Alice Hollister Is Leading Woman in "The Money Master"

Alice Hollister, charming screen leading woman and one of the few veteran actresses who wasn't won over from the stage but made her professional debut before the camera, played her first scene as Carmen Dolores, in George Melford's production of Sir Gilbert Parker's "The Money Master," on Monday, January 10. This is the leading feminine role, Miss Hollister playing opposite James Kirkwood.

This marks Miss Hollister's first appearance in a Paramount picture and she expressed herself as delighted with the opportunity to work under Mr. Melford's direction. "I knew Mr. Melford at the old Kalem studio years ago," she remarked, "and have often wished that I might play in one of his productions so when they asked me to play this role, I was more than pleased."

Miss Hollister made her first screen appearance about eight years ago in a picture directed by Sidney Olcott for Kalem. She spent six years in stock with the Kalem company, and one of her most notable roles was the part of Mary Magdalene in "From the Manger to the Cross," a film depicting the life of Christ. The picture was filmed in Jerusalem, Egypt, France, Italy, Ireland and Scotland.

Miss Hollister has now been in the western film capital for over a year, and during that time she has played many important roles.

"I am fond of heavy parts and the portrayal of foreign types," she declared, "I believe that in this sort of work one has more scope than in simple straight leads where only the individual personality is expressed. Thus I am very much pleased with my part in Mr. Melford's new production, where I play a daughter of Sunny Spain."

"Flying A" Film Booking Heavily

"Their Mutual Child," the American dramatization of the P. G. Wodehouse novel, starring Margarita Fisher, is meeting with marked success throughout the country. This protodrama is one of the most recent "Flying A" Specials. It won praise from reviewers when shown prior to release and a big success for it was then predicted. Great credit for the keen appreciation of the fine points of the original story now portrayed on the screen was given to the director, George L. Cox, and his skill in preserving the inimitable humor of the piece.

The advance bookings were so heavy American is fully convinced the play will surpass any "Flying A" production to date. Some of the latest bookings just received are the La Salle Gardens, Detroit, Mich.; Adams Circuit, Des Moines, Iowa; Rennaisance, New York City; Poli's Theatre, Worcester, Mass.; Schade, Sandusky, Ohio, and the Elm, Portland, Maine.

Exploitation in West

"So Long, Letty," was given extra billboard exploitation in Santa Barbara, Cal., ten days in advance of its four-day showing at the New California Theatre.

The California covered the city, which is of about sixty thousand population, with unique special window cards in stores.

IN LOVING MEMORY

JOSEPH KAUFMAN

Died, February 1, 1918

Ethel Clayton Kaufman

In the Independent Field

By C. S. SEWELL

Eckels Signs Webster Cullison to Direct Neal Hart Features

Webster Cullison has been signed by Independent Films Association to direct Neal Hart in the remainder of the series of features he is making for that company. Mr. Cullison has earned a reputation as an outdoor director during his ten years' association with the industry. He has directed such stars as Antonio Moreno, Jack Hoxie, May Allison, Franklyn Farnum and Helen Ware. For two years he handled the megaphone for Metro and one year for Colonel Selig.

An Able Director

Eddy Eckels, president of Independent, states: "While there has never been any complaint against Neal Hart directing his own pictures, I have felt it is too much of a responsibility for one man. He directed 'Hell's Oasis,' 'Skyfire' and 'Danger Valley,' which did much to increase his popularity, but we are endeavoring to increase this popularity by improving, if possible, his productions. Mr. Cullison is an artist and a man of keen intellect. We consider his connection with the Neal Hart productions a fortunate one. During the next two weeks the Neal Hart publicity scoop will be explained and will show our most important reason for endeavoring to improve Pinnacle productions." Mr. Cullison is now at work on "Totem Law."

Alt and Howell's Second Is Ready

The second two-reel comedy featuring Alexander Alt and Helen Howell has been received by Reelcraft Pictures Corporation, and the third and fourth pictures of the series are now in the process of production at the studio in Sherman, Cal., under the direction of Al Martin.

The Alt and Howell comedies will be ready for distribution on February 12.

A sample print of "Marked Women," the first release of the series, has been forwarded to Reelcraft exchanges.

McGovern Sells Two Territories

F. and R. Film Exchange, the new Finkelstein and Ruben Exchange, has purchased from Elmer J. McGovern the rights for Minnesota, North and South Dakota for "The Woman Untamed," starring Donaldina. This is said to be the first feature this new company has bought, and Mr. Cubberly, the manager of the exchange, announces that he intends to make "The Woman Untamed" his first release.

L. C. Baxley, of the L. C. Baxley Attractions, of Dallas, has bought the rights for Texas and Arkansas.

Strand Showing Justifies Faith in Short Subjects, Says Brandt

In connection with the showing of a "Hallroom Boys" comedy at the New York Strand during the past week, when it was well received by audiences throughout the week, Joe Brandt, president of C. B. C. Film Sales Corporation, points to the fact that this carries a message of importance to the state rights field, and shows that short comedies, independently produced, are in demand and can find a place in the most exclusive market.

Another C. B. C. subject, "Screen Snapshots" No. 17, was also used during the preceding week in another of New York's most prominent houses, the Rialto.

Mr. Brandt is one of the most enthusiastic advocates of the independent field, and points to the fact that this field has already demonstrated that it can successfully handle big productions.

Demand for Comedies

"Jack Cohn and myself determined to demonstrate that not only is there a need for good short comedies," says Mr. Brandt, "but for short subjects of all kinds and to turn out a type of novelty short subjects that would make the big houses want them. That we have done so successfully is demonstrated by their use by the Strand and Rialto during successive weeks. The largest theatres will take the independent man's stuff if it is good. It is always the fellow who does not get in who blames present conditions, and it is the exchange men who handle cheap, poor pictures who are ready to say it is hard to break through the barriers of good theatres. It all comes back to what I have always believed, that quality, not price, should be the deciding factor, and that there is not only room but a demand for anything that is good."

Short Subjects as Business Getters

USE your short subjects, Mr. Exchangeman, to bring you new customers. Use them as a wedge by which you can secure the entrance of your pictures in houses which have not previously shown your product. Pick out your very best one and two-reelers and go right out with them after new business. Be sure, however, that you use your very best subjects from a standpoint of quality and box office attractiveness for this purpose.

As you know, present conditions are providing you with a golden opportunity for increasing your business and we have already referred to this in a previous article. However, we believe that the use of your short subjects for this purpose is of such importance as to warrant stressing this point.

While you have high-class features which you are confident will prove entirely satisfactory in the very highest class theatres, it stands to reason that on the long subjects which the exhibitor considers he must use as his principal drawing card, it is much more difficult to secure new business than on a one or a two-reel subject which the exhibitor can use as a "feeler" in connection with high other subjects.

But, if you succeed in landing new customers with the short subjects, and they prove entirely satisfactory, as you are confident they will, the exhibitor will naturally be much more approachable when you go to him with a proposition to book at one of your big features.

Other exchanges have tried this with success, and there is no reason why you cannot do the same thing. Bear in mind, however, that the short subjects you use for this purpose must be of high quality and strong "pulling power" with the audiences, and that you follow up the opening with features of the same kind.

You have both long and short subjects that you are satisfied would "go" with the very best audiences if you could only secure the bookings and let the house patrons judge for themselves. Now get busy and make a careful selection from your stock of pictures of this type and go to it.

C. S. SEWELL.

George West Back with Reelcraft

President R. C. Cropper, of the Reelcraft Pictures Corporation, has brought George West back to the executive staff of Reelcraft and assigned him to his old position of territorial salesman to independent exchanges.

West has been associated with several of the Cropper enterprises, serving first as a salesman with the Bee Hive Exchanges, then as a road representative, later he served Reelcraft in a like capacity, but left it to enter the producing field. During the past week he closed negotiations with the Magnet Film Company, of Davenport and Omaha, for many of the Reelcraft series, and with the Quality Film Service, of Pittsburgh, for the Reelcraft series of Romances of Youth and Royal Comedies. Boston will be his next stopping place, after which he starts on a tour of all the important distributing cities of the United States.

In the Independent Field

Associated Photo Plays Announces Policy; Helen Gibson Is First Star

With the opening by Associated Photoplays, Inc., of offices at 25 West Forty-fifth Street, New York, Victor B. Fisher, general manager of the company, announces that the organization is based upon a policy differing in many respects from other companies operating in the independent field. It consists of several producing units, each of which, while retaining its own identity and freedom of action, has joined hands in the selling of their merchandise.

The direct heads are members of the individual producing companies who have been delegated to serve on what might be termed the sales council. The production plans call for pictures in series of six or seven, each series having a well-known star.

Helen Gibson is star of the first series of seven, and her initial production, "No Man's Woman," has been completed. It is described as a pretentious, high-class western in six reels. Work on the second production is now under way in Los Angeles.

It is the plan of Associated Photoplays to dispose of franchises to prominent exchanges for either one or more series. Mr. Fisher announces: "Associated Photoplays has been formed to furnish exchanges with an assured supply of highest class pictures. We are equipped to fulfil every angle of our production plan, and great interest has been manifested by representative exchange men, as it is built upon logical business principles.

"Our method of operation will enable us to dispose of franchises at a figure which will insure exchange men of a legitimate business profit. The motto on which the entire fabric of the company is based is 'Value for value and profit for all.'"

VICTOR B. FISHER
General manager of the Associated Photo-Plays, Inc.

More Sales for "Hallroom Boys"

C. B. C. Film Sales Company have sold the rights to the new series of "Hallroom Boys" comedies for Western Pennsylvania and West Virginia to the S. & S. Film Supply Company, of Pittsburgh, and to the Standard Film Exchange, of Kansas City, for Western Missouri and Kansas, and to Michael Thomas & Company to be released through Major Film Exchange, of Boston, for New England.

"These sales were the outcome of trips to New York made by representatives of the exchanges looking for something new in the comedy line," says C. B. C. A. Steinberg was here for S. & S. and Frank Warren for Standard. The manner in which the Hallroom comedy, "A Dog-gone Mix-Up," was received by audiences at the Strand is said to have been largely instrumental in the purchase. A print of the fifth of the series "In Again, Out Again" has been received and will soon be ready for release.

Storey Offers on State Rights Brewster's "Love's Redemption"

"Love's Redemption," a five-reel feature produced by Eugene V. Brewster, of the Brewster Publications, will be offered the independent market by A. D. V. Storey, with offices at 17 West Forty-second Street.

In its cast are the winners and the Honor Roll members of the National Fame and Fortune Contest of the three Brewster "Fan" magazines and also Hudson Maxim, the famous inventor, and Edward Markham, the author of "The Man with the Hoe."

What is claimed to be an original and valuable exploitation angle is provided in a capitalization of the screen aspirations and ambitions of the millions of movie fans, as "Love's Redemption" not only provides an interesting story but shows that opportunities exist for talented and beautiful amateurs and creates a new source of supply for the professional screen.

Winners Working

Winners of the Fame and Fortune Contests held annually by the Brewster Publications, "Shadowland," "Motion Picture Magazine" and "Classic," have already won contracts with D. W. Griffith, Famous Players-Lasky, Metro, Bert Lubin, Thomas Ince and other companies.

"Love's Redemption" is said to show to movie "fans" the first step of talented though unknown players from the ranks of amateurs to the professional screen.

Big Deal Involves Amalgamation of Two Exchanges in St. Louis

The Standard Film Company, of St. Louis, has been purchased by the Independent Film Company of Missouri, headed by F. J. Fegan, president, who for four years has been branch manager of the Standard. Associated in this purchase are also J. E. Callahan, president of the Callahan Metal Weather Strip Company, and J. Ray Weinbrenner, a St. Louis attorney.

The new company controls a number of high-class subjects, including "Isobel, or the Trail's End," "Whispering Devils," "She Played and Paid" and "Keep to the Right," and the two exchanges will be merged.

Mr. Fegan is president of the St. Louis Film Board of Trade and a live wire exchange man. Mr. Callahan is a newcomer, but has made his mark in the business and financial world. Mr. Weinbrenner is engaged in law practice, is active in political and civic life in St. Louis and counsel of the Film Board of Trade.

The new company announces its policy will be to bring into the industry young men whose object will be to purchase independent productions of the better class. The office of the company will be at 3317 Olive Street, quarters formerly occupied by Standard, and branch offices will be opened in Kansas City. The company will operate in Missouri, Kansas and Southern Illinois.

Blank Buys Nebraska and Iowa Rights to "Madonnas and Men"

Mr. A. H. Blank, owner of the First National franchise for Iowa and Nebraska, with offices in Des Moines, has concluded the purchase of "Madonnas and Men," the Jans Pictures special, for Iowa and Nebraska. The following is a list of the territories closed and buyers for this subject: Colorado, Utah-Wyoming-New Mexico, Oregon, Washington, Idaho and Montana—Independent Exhibitors, Seattle; Minnesota, Wisconsin, North and South Dakota—F. & R. Film Company, Minneapolis; Tennessee, North and South Carolina, Georgia, Alabama and Florida—W. & S. Film Company, Atlanta; Greater New York, Climax Film Corporation, New York; Maryland, District of Columbia, Delaware and Virginia—Independent Exchange, Washington; West Pennsylvania and West Virginia; —Columbia Service, Pittsburgh; Northern New Jersey—Jans Film Service, New York; Michigan—First National, Detroit; Canada—Allen Bros., Toronto; Upper New York State—Ben Fitzer, Buffalo; East Pennsylvania and Southern New Jersey—Masterpiece Film, Philadelphia; Foreign Rights—Export and Import Co., New York; New England—Federated Exchange, Boston; Ohio and Kentucky—Masterpiece Film, Cleveland; Texas, Oklahoma and Arkansas—Federated Exchange, Dallas; Illinois and Indiana—Superior Screen, Chicago.

Standard Buys Prizma Prologue

The Prizma prologue for George H. Davis' feature, "Isobel, or the Trail's End," has been sold for Western Missouri and Kansas, through the C. B. C. Film Sales Corporation, of New York, to the Standard Film Exchange, of Kansas City.

The fact that Standard has followed up its purchase of the feature by contracting for the prologue offers, according to Mr. Brandt, additional proof that the exhibitor is leaning more and more toward the independent market.

Books Indian Film

H. Hirsch, manager of the Lightning Photoplay Service of New England, announces that he has just booked the Indian feature, "Before the White Man Came," an Arrow picture, to the Community Theatres of New England, totaling sixty days.

In the Independent Field

HARRY J. SHEPARD
Appointed director of distribution for Kineto Company of America

Urban Announces Titles of First Thirteen Reels of Kineto Review

Charles Urban, president of the Kineto Company of America, Inc., announces the first thirteen subjects of the Kineto Review which will be released nationally through National Exchanges, Inc., are: "Liquid Gold of Texas," a study of the oil industry in that state; "Down in Dixie," a trip to the rejuvenated "Sunny South;" "The Emerald Isle," a reel described as showing the restful land of a restless people.

"Panama," showing the ancient city, leper colony, railway and great canal; "Vegetations," studies of animals subsisting entirely on vegetation; "Thrills," some of the things in sports and everyday life that make the heart palpitate; "Morocco, the Mysterious," with views of Fez, the capital, which until the occupation by the French was closed to Americans and Europeans.

"Hunting the Sea Wolf," devices and methods employed in destruction of submarines, announced as being shown for the first time; "Trip on the U. S. S. Idaho" to Brazil when the President-elect of that country was on board; "Water Babies," views of creatures that take kindly to the water; "Beauty Spots," some of the finest of nature's creations in the United States and Canada; "The Naturalist's Paradise," studies photographed by Maurice Ricker on the Barbadoes-Antigua expedition for the University of Iowa; "The Holy City," with titles taken entirely from the Bible.

This list is notable for its variety and shows the broad scope of the Kineto Review. In these thirteen reels are included travel, science, industry, animal studies, sports, naval activities, humor and even religious interest. Even greater variety is promised in the hundreds that are yet to come.

"The Conquering Hero" Fourth Billy West Comedy Now Ready

The fourth of the series of two-reel comedies starring Billy West is now ready for release by Joan Film Sales Company. It is entitled "The Conquering Hero," and, as the name suggests, exhibits the Joan comedian in the mock role of a gallant hero. It was directed by Reginald Parker, and West is supported by Fred Lancaster in the heavy role, with Ethelyn Gibson as the persecuted heroine.

Even more laughs are promised in this comedy than in the three previous subjects "Sweethearts," "Service Stripes" and "He's in Again," It starts off at a rapid pace, with the opening scene showing the hero disguised as a part of the shrubbery. By a clever stunt he succeeds in getting the photograph of his sweetheart away from his rival and substituting another in its place. There are several other clever pieces of business including a ludicrous poker game.

An additional feature of this comedy is the appearance of another comedian in the cast, in the role of a janitor. This departure is announced as being in line with Billy West's determination to exert every effort to obtain the best comedians possible for his support.

Fifth Star Ranch Western Is Ready

The fifth of the series of two-reel "Star Ranch Westerns" is now ready for release by C. B. C. Film Sales Company. It is titled "A Daughter of the Law," and, like the preceding numbers of the series, stars Grace Cunard. The story centers around national prohibition and shows the star as a young detective tracking whiskey runners. There is, of course, a love story, and numerous chances for Miss Cunard to show her ability. Prominent in the supporting cast is the excellent boy actor, Gordon Griffith.

Harry Shepard Joins Kineto as Director of Distribution

Harry J. Shepard has become associated with the Kineto Company of America, Inc., as director of distribution.

For the past three years Mr. Shepard has been general manager of the W. H. Productions Co., and previous to that was associated with a number of film corporations. He has held executive positions in many phases of motion picture management.

The contract recently executed between Kineto and the National Exchanges, Inc., whereby the Kineto Review will be handled nationally by the National Exchanges, Inc., was handled for Kineto by Mr. Shepard.

Film Market Announces Feature Reissue, and Two Reel Comedies

Robert W. Priest, president of Film Market, Inc., announces he has acquired the right to a strong dramatic feature written by Robert McLaughlin, author of "The House Without Children" and "The Pearl of Great Price," which is in preparation by Al. H. Woods for the stage. It will be released in six reels within a short time. Mr. Priest is also reissuing Rex Beach's "Ne'er-Do-Well" on February 1, and states it is selling even faster than its companion picture, "The Spoilers." In addition Tom Bret is editing and titling the first three of a series of two-reel comedies which will be state-righted."

Mr. Priest is very optimistic regarding conditions and believes that independent producers should not be deterred from their production plans by reports regarding hard times "My advice to them," says Mr. Priest, "is to get busy and make good pictures; their chance of recognition was never better. The demand of the exhibitor is for good pictures at reasonable rentals. You can not lay too much emphasis upon my optimism regarding the immediate opportunity of the independent. This is their time to firmly entrench themselves. Let the watch-word be 'really better pictures.' The day of the inferior picture has gone the way of the old stage coach. It's always bad times for bad pictures."

Morris Schlank to Make Several Features and Comedies for Arrow

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, announces that he is about to sign contracts with Morris R. Schlank for the production of several new series of pictures, including twenty-four two-reel comedies to consist of two series of twelve pictures each. These comedies will feature two well-known stars and will be of the highest type.

In addition Mr. Schlank will make eight feature productions for Arrow to consist of two series of four features each, starring well-known players. The first will be delivered to Arrow about March 15 and there will be one feature each month thereafter.

Says Mr. Schlank: "I have secured two well-known Broadway female stars and purchased from prominent authors a number of stories that are specially adapted to the ability of these stars. I have recently built a new studio in Hollywood that will take care of at least six companies all working at the same time. I intend to keep this studio busy constantly making productions exclusively for the Arrow."

Dr. Shallenberger is expected to go to Los Angeles soon in company with Mr. Schlank and will personally O. K. the stories that are to be used in making the first two of these features and will also watch the making of the first pictures while he is there.

Warners to Move

It is reported that Warner Brothers have leased a part of the sixth floor of the Mecca Building at 1600 Broadway, which will be used for their new Federated Exchange.

In the Independent Field

"Your Daughter and Mine" Gets High Praises from Many Buyers

The unusual number of inquiries that Mr. C. B. Price, president of the C. B. Price Co., Inc., has received on his preliminary announcement of "Your Daughter and Mine," which he is marketing on the state right plan, is, according to an announcement by that company, the most spontaneous reply that Mr. Price has ever received on any picture during his career in the motion picture business.

This picture has been adapted from the Stanley Houghton play, "Hindle Wakes," which was put over to a big success both abroad and in this country. In America it was produced by William A. Brady and during its run on the stage was highly endorsed by the Drama League of America. The League defined it as one of the most unusual plays that had been presented on the American stage. They did not classify it with the sex problem productions which so many thought the play was, but put it among the dramas of the higher order.

The picture has to do with the life of a young girl mill worker who becomes acquainted with the mill owner's son during a vacation at one of the popular resorts. A bit of tense drama is worked into the picture during the festivities by the disappearance of her girl friend during her absence. She was assisting her in deceiving her people back home as to her activities during the latter days of the vacation.

The picture is said to have been described by state right buyers who have viewed it as one of the biggest bets on the independent market. They were lavish in their praise of its possibilities and recognized its wide exploitation possibilities and had much to say in praise of the line of advertising matter that had been issued in conjunction with the picture.

An unusual advertising novelty has been conceived by the Price offices in the form of a marriage license duly made out and mailed in a special envelope. Across the face of this license in red ink has been written "Declined, Fanny Hawthorne." This signifies one of the big scenes in the production when the parents of both parties demand their marriage only to be frustrated by the girl, whose unusual philosophy is not answerable by the older people, and who, by her deductions, saves the happiness of another girl and the young man implicated in the drama.

"I Am the Woman" to Be First of Kremer's Texas Guinan Westerns

Victor Kremer announces a change in plans by which the first Texas Guinan western feature to be released by his company will be "I Am the Woman" and not "The Girl Sheriff" as previously stated.

The story was written by Tex O'Reilly, and the reason for this production being released ahead of "The Girl Sheriff" is that a smaller number of locations were demanded, enabling it to be filmed more quickly, and it was substituted rather than to delay the beginning of the series which was scheduled for release on March 1. "The Girl Sheriff" will be the second of the series, and more time is necessary in filming this account of the fact that there is considerable construction work in addition to the extra large number of locations. It is stated, however, that "I Am the Woman" is a gripping story with as strong dramatic values as the remainder of the series.

So great has been the demand for the Guinan pictures, says Mr. Kremer, that it is probable a second series will follow. In all of the Guinan pictures it is announced there will be a lack of exaggerated melodramatic situations and they will be of such a nature as is required by the better class of houses. Each, while distinctly western, will have a certain amount of eastern atmosphere. The pictures will not rely solely on hair-raising stunts but will have plausible plots embodying heart interest and dramatic qualities. They will be directed by Francis Ford.

Hirsch Buys Three

P. B. Dana, sales manager of the Arrow, has just returned from another one of his short trips, bringing contracts for the Jack Hoxie five-reel Westerns, the Rubye De Remer features and "The Desert Scorpion," which will be released by the Lightning Photoplays Service, Inc., of New England, of which Harry Hirsch has already booked the Rubye De Remer features into the first-run houses of Boston and Providence.

Clark Cornelius to State Right Output of Four Producing Units

Clark-Cornelius Corporation will market during the coming year the product of four producing units, according to an announcement made by S. J. Rollo, general manager of the company. "We believe," says Mr. Rollo, "that state right buyers are just as anxious to know what will be available as those using program pictures, and with four units furnishing us with pictures that must meet a certain standard and with recognized stars, we believe we are building for the state right exchanges a series of pictures that will assist them in securing bookings from the better class of exhibitors.

"There is no reason why the independent exchange cannot handle as good quality pictures as the program companies. However, as a general rule, the offering in this market has consisted of the product of 'incidental' producing companies and occasional buyers of films. This created an unsettled condition. The independent field, however, is settling down along more definite lines, and our company intends to lay out its plans so the buyers may know what to expect from us. We have handled this matter with state rights buyers and have been strongly encouraged in our decision.

Week's Showing for Two Pictures

Frank Cassil, Hodkinson Northwest Supervisor, reports the closing of a contract with Jensen & Von Herberg for a full week's showing of "The U. P. Trail" and "The Brute Master" for their Portland Theatre.

"The U. P. Trail" is a Benj. B. Hampton production made from Zane Grey's highly popular novel, while "The Brute Master" a J. Parker Read, Jr., production starring Hobart Bosworth and featuring Anna Q. Nilsson, is a stirring story of Southern Seas which has been given the most enthusiastic reception wherever shown, it is said.

They have been two of the most popular pictures recently released.

Fine Press Books for Farnum Films

Canyon Pictures Corporation has prepared elaborate press books on the forthcoming Franklyn Farnum productions, "The Fighting Stranger" and "The Hunger of the Blood." These books are in three colors with a liberal allowance of press matter, cuts, "adds" and practical exploitation suggestions to aid the exhibitors.

Reports Result of Questionnaire

Jacques Kopfstein, general manager of Dominant Pictures Corporation, has received enthusiastic responses to the questionnaire sent out to state right buyers requesting their views as to the type of pictures desired for 1921, and announces the general opinion seems to be in favor of Western subjects and one reel slap-stick comedies.

Westerns Desired

It is stated that the Southern states generally desire Western and Northwestern features and short subjects, and this is also true of other sections, including western Pennsylvania and West Virginia, and extending into the west, although New England, New York and eastern Pennsylvania in contrast desire society dramas with a leaning toward sex.

Many territories, says Dominant, report big demand for high-class two-reel comedies, but there also appears to be a general demand everywhere for one-reel slapstick comedies.

Sales Reported

Robert W. Priest, president of the Film Market, has sold the following rights on Rex Beach's "The Ne'er-Do-Well, which he is reissuing: Minnesota, North and South Dakota, Wisconsin and the Peninsula of Michigan to B. Friedman, Minneapolis; Delaware, Maryland, Virginia and District of Columbia to Sidney B. Lust, Washington.

Associated Exhibitors Inc.

presents

Mr. George Arliss

in

"The Devil"

The Sensation of Two Continents

Produced by HARRY LEONHARDT and ANDREW J. CALLAGHAN

Director JAMES YOUNG

Records Topple, Both at New York's Strand and Buffalo's Criterion

"The Devil" has been shown at only two theatres.

The premier presentation at "The Strand," New York, broke the enviable record made by "Kismet," the high record for the house.

At "The Criterion," Buffalo, the picture broke the record held by "Humoresque." In consequence *it has been held over for another week.*

Tremendous crowds and enthusiastic audiences at both theatres prove that "The Devil" is one of the very great pictures of all time.

Made by exhibitors for exhibitors it is offered to exhibitors for what it is—*a phenomenal box office attraction.*

ASSOCIATED EXHIBITORS, INC.

25 West 45th Street, New York

PATHE *Distributors*

In the Independent Field

MURIEL OSTRICHE
Starring in features made by Salient Films, Inc.

Cubberly Buys Four Equity and Joan Subjects for Four States

A big deal has just been concluded between J. I. Schnitzer and Louis Baum, representing Joan Film Sales Company and and J. F. Cubberly, representing the First National Exhibitors' Exchange in Minneapolis by which the latter company will handle all Equity and Joan products, except the Billy West Comedies, in Minnesota, Wisconsin, North and South Dakota.

Subjects Involved

The subjects involved include: "Whispering Devils," starring Conway Tearle and Rosemary Theby," "Keep to the Right," starring Edith Taliafero, which are Equity features; also the Joan subject, "She Played and Paid," starring Fanny Ward, and "The Invisible Ray," featuring Jack Sherrill and Ruth Clifford.

This deal is the outcome of a visit some weeks ago to Minneapolis when Mr. Baum screened the pictures for Mr. Cubberly. Negotiations were then begun which culminated the contract being signed a few days ago.

Officials Pleased

Joan and Equity officials are highly pleased with the sale of the productions to Minneapolis First National, which is one of the most progressive exchanges in the Middle West, where Mr. Cubberly has earned an enviable reputation as a successful exchange manager. Attention is called to the fact that this fourfold purchase represents a variety of subjects, "Whispering Devils" being of a serious type with a love theme, while "Keep to the Right" is in lighter vein. "She Played and Paid" is a love story with a varied plot, and "The Invisible Ray" is a serial.

Mr. Cubberly deprecates rumors of depression and believes that there is no time like the present for state right exchanges to lay in a supply of good subjects to take care of increased business.

Salient Signs Muriel Ostriche for Series of Ten Five-Reelers

Salient Films have signed a contract with Muriel Ostriche by which she will be starred in a series of ten five-reel features to be produced during the current year. She is among the best-known of the younger stars of the screen and is just completing a series of comedies which have met with success on the independent market.

Salient states that the return of Miss Ostriche to the feature field is the result of an investigation conducted while the company was being organized, which developed a strong sentiment among exhibitors and exchangemen to again see her in the field in which she first made her reputation.

Miss Ostriche, while still young, has had a long and varied experience in pictures. Starting with Biograph as a child actress, she reached stardom with World Film after having appeared with Eclaire, Vitagraph and Thanhouser. The contract with Salient was negotiated by Mrs. Garnette Sabin, under whose management Miss Ostriche made a series of two-reel comedies, which were released by Arrow Film Corporation.

Several subjects have already been selected and work will be begun on the first in a few days under the direction of J. Charles Davis, 2nd, who will be assisted by Jack W. Brown in producing the series.

Oldknow Buys "Invisible Ray"

Oscar Oldknow, head of the Southern States Film Company of Dallas, visited Joan Film Sales Company offices recently and purchased the rights to "The Invisible Ray" serial for Texas, Oklahoma and Arkansas. Mr. Oldknow reported a heavy demand from exhibitors in this territory for serials, and exhibited many letters in which showmen asked if he had a serial available. As he had already viewed the serial, which was screened for him in Dallas, the contract was quickly closed and he is looking forward to securing record breaking bookings on this subject.

McLaughlin Performs Many Thrilling Feats in Lubin Film

Harry McLaughlin, who furnished the acrobatics and numerous thrills in "Honeymoon Ranch" and who established a record by changing planes in mid-air, head downward, co-stars with Allene Ray in Bert Lubin's second state rights release, "West of the Rio Grande," and is said to outdo any of his previous feats in this five-reel Western.

In one scene he seizes a vine attached to a tree overhanging the river and, taking a long run, deliberately makes a swing of a hundred feet across the water.

This is said to be only one of the many exciting episodes of the picture.

Press books, lobby displays, posters and a full line of accessories are now in preparation and will be available during the first week in February.

"West of the Rio Grande" is a screen adaptation of one of Tex O'Reilly's famous stories of the plains. It was filmed on the outskirts of San Antonio.

Von Herberg Buys Three Jans Films

Herman F. Jans, president of the Jans Pictures, Inc., has concluded negotiations with Mr. J. E. Von Herberg, of Seattle, covering "Madonnas and Men" for Wyoming, Utah, Colorado, New Mexico, Washington, Idaho, Montana and Oregon. Mr. Von Herberg also purchased the three Olive Tell pictures, "Love Without Question," "A Woman's Business" and "Wings of Pride," for the same territory.

AN INDEPENDENT COMEDY MAKES AN INDEPENDENT RECORD.

STRAND THEATRE in New York shattered all house records on Sunday. More people than ever before in the history of the theatre attended every performance and—*"A DOG-GONE MIX-UP," a Hallroom Boys' Comedy, Was the Comedy Shown.*

WITH the comedies of all producers to choose from—Hallroom Boys' Comedies were selected for a record-breaking week—*some* record—some comedies. And then some reviews—read 'em.

"A DOG-GONE MIX-UP" is a dog-gone good comedy. It is as good as any comedy reflected on the silver sheet by any motion picture producing concern—and we are not unmindful of the fact that Charlie Chaplin, Harold Lloyd, and the other million-dollar stars are still very much alive."—Exhibitors' Trade Review. "The offering is packed with original gags—an incident that deserves a release on any exhibitor's program."—Motion Picture News. "There is more than the average amount of amusement in both reels, and the offering should go over with any type of audience."—Wid's Daily. "A well-chosen bit of amusement."—Morning Telegraph. "Acrobatic thriller."—Moving Picture World.

If you are not booking them now—get busy. They will mean new records for your house.

C. B. C. FILM SALES CORP.,
1600 Broadway, New York City.

E. V. Durling Has Been Named Editor of Selznick News Reel

Selznick News in future will be even more definitely a unit of the Selznick production output than in the past. It will be the only news weekly distributed henceforth by the Selznick organization and will be edited by E. V. Durling under the direct supervision of Myron and David Selznick.

The elimination from the Selznick output of all other releases which might in any way conflict with Selznick News is a result of the "survival of the fittest" policy of Lewis J. Selznick.

Having become convinced that this screen newspaper is entitled to the undivided attention of this department of his organization, for both production and distribution, Mr. Selznick has disposed of his conflicting interests and a drive has been made to place Selznick News in every available theatre in the United States and Canada.

The production department of the weekly, in charge of Myron and David Selznick, will have the benefit of the studio organization which will co-operate constantly in working out novel features.

E. V. Durling, the editor, is a graduate from the newspaper and magazines businesses, and has a wealth of information as to the things the public wants. He was originally a member of the Selznick scenario staff, and more recently has been editing the organization house organ, "The Brain Exchange."

The new arrangements for Selznick News became effective Monday, January 17. Early issues of the film weekly may be expected to uncover a lot of new ideas, it is said.

Sells to Realart

Heretofore known in the motion picture world as a title writer and editor, Katherine Hilliker announces the sale of her first original screen story. Realart Pictures Corporation has bought her story, tentatively titled "He Took in Washing," as the next vehicle for Constance Binney. Incidentally, it is welcome news to learn that Mrs. Hilliker will also write the titles for this production.

Filming of New Dwan Film Finished

Allan Dwan has finished "shooting" the final scenes of "A Perfect Crime" and the film is now being cut and titled. It is scheduled for a late February release by the Associated Producers.

The story is a departure from the type which Mr. Dwan has lately centered his attention upon, for it is a comedy drama with plenty of laughs, amusing situations and novel characterizations.

Monte Blue, Jacquelin Logan, Hardee Kirkland and Stanton Heck are the featured players.

IN THE MIRROR

Pearl White, who is playing in "The Mountain Woman" for Fox release. This is a story of the lumber region

Educational to Release Series of Short Films of Wide Variety

Emphasizing its specialization in short subjects, Educational Film Exchanges, Inc., is placing at the disposal of exhibitors this month and for the future a number of single reel scenic and travel pictures which will be released under the heading of "Miscellaneous." These will not be long series of pictures, but the chief aim will be to afford variety as well as quality in the product so that some single reeler to fit every program will always be available.

Because of the fact that attention was recently directed to the Hudson's Bay territory by the lost naval balloonists, especial interest is being shown in the four single reels that constitute the Hudson Bay Travel Series.

Some 20,000 feet of film made, showing every activity of this great organization and every post owned by the company. The first of this series is "A Tale of the Fur North," which shows intimately the life of the eskimo people. The second of the series is "Hides—and Go Seek" and show trapping by Indians around various Hudson's Bay posts.

Other pictures which are promised by Educational as notable single reel offerings belong to the "World Wanderings" series. These were taken by a French photographer who is said to have achieved remarkable photographic results. "In Dutch," released late in January, is said to offer unusually pleasing views in Holland,

Contributing further to the variety of these single reels are the pictures made by the New York State Conservation Commission. "Wilderness Friends" is the first of these pictures. The releases are, of course, in addition to the Bruce Scenics Beautiful and the Chester-Outings, the two standard series.

Stoll Says "The Tavern Knight" Is Well Booked by Exhibitors

Advance bookings on "The Tavern Knight," the Stoll Film Corporation of America's costume play production, according to reports received at the New York office by Ralph Proctor, general manager, show that the old tradition against the costume play is now a thing of the past.

Exhibitors throughout the country, Mr. Proctor was informed, viewed the picture and were enthusiastic in praise of its interesting story, colorful production and historical interest. Regarding it on the basis of its entertainment value, hundreds of the exhibitors signed up to show the picture, which is an adaptation of the novel by Rafael Sabatini, and is a romance of the time of Cromwell and his Roundheads.

More than thirteen hundred theatres throughout the country will show "The Tavern Knight," which will be released January 30. It is the fifth of the Stoll company's releases in its one-a-week schedule for 1921. The other releases were "Squandered Lives" and "The Lure of Crooning Water," both George Clark Productions, "Mr. Wu," with Matheson Lang and "The Hundredth Chance."

Brinkerhoff Drew Lobby Cards for "The Old Swimmin' Hole"

R. M. Brinkerhoff, the noted cartoonist, has contributed two lobby cards for the advertising of "The Old Swimmin' Hole," starring Charles Ray, which have created considerable comment at the offices of First National Exhibitors Circuit, where they are on exhibition. The designs are especially attractive, but the fact that surrounding the centre figures are numerous others which tell the story of an average day in the life of a country boy by means of pages torn from the boy's diary illustrated with outline pictures makes the cards a departure in lobby advertising helps.

The centre figure of the first card, in colors, is a reproduction of the scenes from the picture production and shows Ray, deeply enmeshed in the throes of puppy love, speechlessly worshipping his adored one over the front gate. Entirely surrounding this center piece are twelve drawings in the best characteristic vein of the cartoonist which depict many of the incidents of the James Whitcomb Riley poem, upon which the photoplay is based.

The effort to get the boy up in the morning, his late breakfast and his sprint in an effort to arrive at the school before the final bell are all shown, the latter incident accompanied by the naive entry in the diary: "only bin late to school twiste this week and this is tewsday." Other pages from the diary are also reproduced.

Educational Says Most Large Theatres Will Show Kinograms

According to preliminary reports received by Educational Film Exchanges, Inc., the indications are, the company says, that during the week of January 30, which will see the first release of super Kinograms, the news reel will be played by more first run theatres than ever booked any one similar product.

Not only have the principal great chains of theatres which are using other Educational product asked for these pictures, but in practically every city they have also been booked in competing houses. For instance, on Broadway it is promised that the news reels will be seen in at least five principal theatres.

An announcement from Educational says the reports already received have caused the order for prints for the first issue to be doubled over the original estimates. However, the laboratory facilities are so extensive that a vast footage can be turned out.

Reports from the field forces of Kinograms are said to convey other assurances of an unusual product. At the start the news reel will represent the work of the forces now producing Kinograms and Gaumont Weekly, and thirty days later the force making a third weekly at the present time will be added. The three entire staffs will be maintained and Educational promises that the reels to be sent out twice weekly will represent the best product of all three forces.

Two-Reel Special

The finishing touches are being put on a new special two-reeler at the Christie studios. The new one is "Scrappily Married," which will follow "Man vs. Woman," a comedy recently completed.

"Scrappily Married" will feature Harry Gribbon, with Helen Darling, Margaret Cullington and others.

Mary Miles Minter, Wanda Hawley and Alice Brady in Next Realart Releases

THREE productions are announced for February release by Realart under its Star Franchise. These pictures are "All Souls' Eve," with Mary Miles Minter; Wanda Hawley in "The Snob," and "Out of the Chorus," featuring Alice Brady.

"All Souls' Eve," adapted from the successful play by Anne Crawford Flexner, is regarded by Realart officials as Miss Minter's greatest picture and worthy from all angles to rated as a special production. The scenario is by Elmer Harris, co-author of "So Long Letty" and "Canary Cottage" and a scenarist of recognized ability. Chester Franklin, who directed, was also responsible for "You Never Can Tell," a Realart production, in which Bebe Daniels made a decided hit.

In this Miss Minter has a vehicle which is described as being truly remarkable. She portrays dual roles as Nora, the impressionable Irish girl, and Mrs. Heath, the happy wife and devoted mother. In addition, she is seen as the troubled ghost of the dead Mrs. Heath who comes to Nora on "All Souls' Eve." Another characterization by her is as the completed statue by Roger Heath, when it is exhibited in the Heath home.

These impersonations call for especially skillful camera work, particularly in scenes where Miss Minter appears in more than one character. Double, triple and often quadruple exposures were required to obtain the desired effects and the results are said to be remarkable.

Supporting Miss Minter is a carefully selected cast including Jack Holt, one of the most popular leading men of the screen; Carmen Phillips, known for her work in "Mrs. Temple's Telegram, and other pictures; Mickey Moore, a child actor of unusual talent; Clarence Geldart, Fannie Midgely and Lottie Williams.

"The Snob," a brisk comedy of American life and youth, has a specially chosen cast in support of Wanda Hawley. Furnishing fun and laughs are Sylvia Ashton and Walter Hiers, two of the screen's fattest and jolliest players. Edwin Stevens, who starred in one version of "The Devil" on the speaking stage, has a role that is said to add much to the humor of the picture. Others in the cast are William Lawrence, Julia Faye, Josephine Crowell, Richard Wayne and Althea Worthley. The picture is based on the Saturday Evening Post story by William J. Neidig.

"Out of the Chorus," scheduled for late January release, has been made a February picture. It is adapted from an original story by Harry Chandlee and William D. Laub. Love and sacrifice play prominent parts in its theme.

As Florence Maddis, popular member of the Winter Palace Review, Miss Brady is seen in a role that offers her an unusual chance to display the versatility of acting for which she is known both on the speaking a number of successful plays, stage and on the screen.

Vernon Steel, leading man in including "Declasse," with Ethel Barrymore, plays opposite Miss Brady. Charles Gerard, a character actor of experience, carries the role of the society villain. Others in the supporting cast are Emily Fitzroy, Edith Stockton, Richard Carlyle, Constance Berry and Ben Probst. The director is Herbert Blache and the scenario is by Coolidge Streeter.

Illustrates Moving Mechanical Parts

A new motion picture invention for the portrayal of moving mechanical parts has recently been perfected by the Harry Levey Service Corporation.

The machine is called the "mechanigraph," and it replaces the animated cartoon heretofore used to present moving mechanical parts. The "mechanigraph" represents an exact working model of the object to be explained, made of specially prepared fibre board. The original object is carefully studied and then exact reproductions of its moving parts are made smaller in size, but in exact proportion.

Each of the parts is then fastened in its place by small brass rivets and colored to represent metal, etc. The "mechanigraph" operator then adjusts his camera, and by moving the bits of cardboard and exposing a few inches of film with each movement obtains the actual working of the mechanical parts.

The invention, it is said, is put to very practical use in "The Porcelain Lamp," the educational picture.

WE BEG TO ANNOUNCE THE REMOVAL OF OUR OFFICE AND STOCK ROOM TO OUR NEW FACTORY, WHERE WE WILL CARRY A COMPLETE LINE OF MOTION PICTURE MACHINE PARTS, EQUIPMENT and SUPPLIES

C. R. BAIRD COMPANY

243 EAST 151st STREET
NEW YORK

January 25th, 1921

Great Crowd Applauds Vitagraph's "Black Beauty" at Premier Showing

"Black Beauty," Vitagraph's special production based on the famous story by Anna Sewell, had its first performance in any theatre last Sunday night at the Capitol Theatre, Hartford, Connecticut. Jean Paige is the star of the production.

The theatre, which seats more than three thousand two hundred, and holds fully three thousand five hundred persons with the standees, was crowded to capacity at both performances. The Connecticut State Laws provide that Sunday evening performances may not begin before seven o'clock P. M. and must end by ten o'clock P. M. The late arrivals who could not gain an entrance to the first performance remained patiently in the spacious lobby for the second showing of the picture. Mr. and Mrs. George Randolph Chester, who wrote the film version, were present.

"'Black Beauty' is a splendid example of the efforts of Vitagraph to produce better pictures," Mr. Chester told the audiences in a short speech. "It is a great step forward in the right direction. The picture is clean and wholesome, and it is also good entertainment.

Will Be Encouraged

"If you like it simply because you know the story and because there is nothing in it to offend man, woman or child, then we have at least partially failed in our purpose. If you like the picture for these reasons and because it is also good entertainment—exceptionally good entertainment—then we have accomplished what we set out to do and will be encouraged to continue along the same lines in making better pictures."

There was no doubt that the huge audiences liked "Black Beauty," it is said. Many of the scenes were applauded to the echo. Subsequent audiences were as large and as enthusiastic and the engagement of the Capitol hung up a new record for attendance, the previous record having been held by "Dead Men Tell No Tales," another of Vitagraph's special productions.

An unusual feature of the engagement of "Black Beauty" in Hartford was the new class of patrons it attracted to the theatre. A week before the engagement every school teacher and principal in Hartford, to the number of nearly eight hundred, received a personal letter, briefly describing the special production of "Black Beauty" and calling attention to the fact that the picture would be shown at four forty-five o'clock in the afternoon each day, except Sunday, the picture closing shortly after six o'clock, thus enabling school children to see the production without in any way interfering with their school duties and studies. The gist of the letter was told to the pupils and brought the desired results.

As the usual second performance in the afternoon, coming in between the regular first performance and the first evening performance, is known as the "dead hour" in the motion picture theatres, the presence of school children, who were admitted at the regular matinee instead of the night prices, did much to assist and obtain a new record for the theatre. But these afternoon performances were not attended entirely by the youngsters. Their parents or guardians or teachers came with them.

To further create interest in the picture, Mr. Clancey gave a private showing on Saturday morning, in which the guests included high city officials, the clergy, and the principals of the various schools. Subsequent letters from those who were delighted by the picture afforded Manager Clancey the opportunity to print their words of approval in his advertisements and stretchers in front of the theatre.

No Extensive Exploitation

Manager Clancey did not undertake any unusual or extensive campaign in exploiting "Black Beauty," trusting rather to the general knowledge of the story and the natural interest in it. A beautiful black horse was exercised daily for two weeks in the Hartford streets, wearing a blanket with his name, "Black Beauty," in black letters. In one corner of the lobby of the theatre, Mr. Clancey had had built a stucco stable of English type with red tile roof and in this he placed a life-sized figure of a black horse borrowed from a local harness maker. This attracted considerable attention and interest. A string of seven foot letters in black and reading "Black Beauty" was hung across the middle of the lobby. This was all the special exploitation found necessary.

Press of Work May Cause Moreno to Forego Planned Southern Trip

In the midst of the wholesome surroundings of a big ranch near Bakersfield, Cal., Antonio Moreno is guiding the operations of a giant farm tractor. He recently finished "Three Sevens," and while he had earnestly hoped that before starting another picture he could wedge in a trip to Honolulu, unless he can arrange a passage this week, he will be forced to abandon the trip, as all preliminary preparations have been completed for starting his next production.

Meanwhile, he is enjoying real outdoor life on a ranch. In addition to plowing and cultivating, he is directing the construction of a real Spanish hacienda on the ranch. Hunting, too, takes up part of his time and he is having many an enjoyable hike over the mountains after game.

"Three Sevens" has been shipped from the Coast to Vitagraph's Brooklyn studio, and soon will be available for exhibitors.

Chester Bennett, who has done many excellent Vitagraph features on the Coast, directed Moreno in "Three Sevens," which was adapted from the novel by Perley Poore Sheehan. The theme is that no man is greater than the law, and the development of the fiction story is said to prove the point graphically along unusual lines. There are some prison scenes, but the subject, while deep, is by no means morbid. It is said to have been approached from a wholly different angle than ever before, and the rapidity of the action really entitles the play to the much used, and abused, description of "gripping." His next will be a radical change from "Three Sevens," but is hoped to retain some of the members of the "Three Sevens" cast, which is an exceptionally large and expensive one, including Beatrice Burnham, Jean Calhoun, Thomas Jefferson, Hector Sarno, Robert Mack and more than a dozen others.

Hodkinson Issues Campaign Book

"The Truant Husband," the first Rockett Film Corporation production to be issued by the W. W. Hodkinson Corporation, has been given an exhibitor's campaign book which is in every way worthy of accompanying such a comedy de luxe, it is said. The entire book is of a singularly high calibre and it is filled to the brim with helpful aids for the showmen who show this picture.

George Brewster Gallup, Jr., advertising manager of the W. W. Hodkinson Corporation, has declared it to be one of the most thoroughly satisfactory books which the company has ever issued.

Given Big Run

From W. O. Edmunds, Hodkinson representative in San Francisco, comes an announcement to the effect that C. W. Midgley has contracted for "The U. P. Trail" for a seven-day showing at the Oakland Theatre, Oakland, Cal.

"The U. P. Trail" is a Benj. B. Hampton production made from Zane Grey's novel. It has proven one of the greatest box-office successes of the current season.

Harry Levey Film Is Just Completed

"The White Bottle," Harry Levey's latest "Feature with a Purpose," has just been completed. The picture, which is an appeal to children to drink more milk, has an excellent cast, it is said.

Lillian Bonnie and Leslie Hull have the leading adult roles. Miss Bonnie is one of the Ziegfeld Folly beauties. Mr. Hull appeared under the direction of D. W. Griffith both in "Way Down East" and "The Love Flower."

The Car Kiddies—Tom and Rosemary—who also have leading parts will be remembered for their work in "Over the Hill." In "The White Bottle" they play the part of children of the idle rich, who are left in the care of governess and housekeeper. Milk, being an every meal occurrence, is looked upon with contempt by them. An effective scene in the picture is made by cutting from the luxurious dining room of the rich kiddies to the home of two poor starved little tots in the heart of New York's slums. The milk cast aside in disgust by Tommy and Rosemary is an almost unknown luxury to them.

The picture was shown for the first time this week before the New York Milk Conference Board and was very well received, according to reports.

E. V. DURLING
Who is editor of the Selznick News Weekly

"The Affairs of Anatol" Favored as Title for De Mille Film in Poll of Exhibitors and Fans

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of production, announces that "The Affairs of Anatol" will be retained as the title of the mammoth super-super-star production which Cecil B. DeMille is producing at Hollywood from Arthur Schnitzler's play.

Mr. Lasky also made public the details of an interesting experiment conducted in connection with the selection of the title. When Mr. DeMille selected "The Affairs of Anatol" as the play in which to inaugurate the all-star policy for Paramount, it was suggested that, while this was a well-known dramatic piece, the title meant little to motion picture fans and would mean less at the box office. Moreover, Mr. DeMille and his scenarist, Jeanie MacPherson, had decided to change the play entirely for its motion picture version, the scenarios having been merely suggested by the story of "The Affairs of Anatol." It was urged that, inasmuch as the play is divided into five episodes, "Five Kisses" would be a more compelling name for the picture.

Mr. Lasky consented reluctantly but the more he thought of it the more convinced he was that "The Affairs of Anatol" was better. Wherefore he decided to leave the verdict to exhibitors and fans themselves. A circular letter was sent out to 2,000 exhibitors in small towns as well as in the larger cities. They were asked which title they liked best—"The Affairs of Anatol" or "Five Kisses," and were also requested to ask their patrons.

Many of the exhibitors conducted a poll for a week among their patrons. Tabulation of the votes show that 263,191 motion picture fans registered their preference.

The Original Title

Of the 2,000 exhibitors circucarized, 1,397 answered the letter. As between "The Affairs of Anatol" and "Five Kisses," 1,010 voted for the retention of the original title. Most of those who voted for the Schnitzler title are exhibitors in the bigger cities, and their comments showed that, in the larger towns, at least, exhibitors and fans alike prefer the original title of a famous book or play to a new title.

Of the 263,191 picture patrons who voted the tabulation of ballots showed that 161,016 preferred "The Affairs of Anatol." Their comments are typified by a letter from a woman in Dayton, Ohio, who wrote:

"I sincerely hope that Mr. DeMille will retain Schnitzler's title for his picture. To lovers of literature and the dramatic art the practice of certain producers in changing titles of well known books and plays when these works are translated into motion pictures is inexplicable and indefensible. Of course, I can understand why some changes have been made, such as that made in 'The Admirable Crichton,' which became 'Male and Female' on the screen. But where there is nothing inherently weak in the original title producers should realize that to those who love books and plays a change in the title of one of their favorite works comes with a decided wrench. By all means keep 'The Affairs of Anatol.'"

Thus vindicated in his ogirinal judgment Mr. Lasky, with Mr. De Mille's consent, did not hesitate in announcing that the production would be known as "The Affairs of Anatol," instead of "Five Kisses."

"The verdict of exhibitors and motion picture patrons," said Mr. Lasky, "is significant of the change which has taken place in the public's attitude toward motion pictures. Up to within the last year or so motion pictures were looked upon as appealing more to the unsophisticated and the less cultured. But during the past two years there has been such a decided change for the better in the production of pictures that now every class, from the college professor to the shop girl, is an ardent picture fan. The changing film public, at least that section of it which attends the better class theatres, now demands film titles of dignity and tradition. It is to this change in public taste that I attribute the demand for 'The Affairs of Anatol.'"

Big Dance Hall

A combination lobby and dance hall set of an old time frontier hotel is the background which Director Henry Kolker is using for many of the most important scenes for the forthcoming Selznick picture, "Bucking the Tiger," starring Conway Tearle.

Playing the leading feminine role is Winifred Westover, who supported Mr. Tearle in his recently completed picture, "The Fighter." "Bucking the Tiger" is an adaptation of the stage play of the same name written by May Tully and Achmed Abdullah. Edward J. Montagne adapted it.

"The Man Who," to Be Metro's Next Film Starrin g Bert Lytell

Contrary to a previous statement, the next Karger-Lytell production to be made by Metro, starring Bert Lytell and directed by Marxwell Karger, will be Lloyd Osborne's story, "The Man Who." This announcement follows that pertaining to "Peace and Quiet," which, it was originally planned, was to have been made on the Mexican border.

Further consideration of the latter vehicle for Bert Lytell to follow "The Message from Mars," which has just been completed and will be released shortly, convinced Mr. Karger and Mr. Lytell that the location on the Mexican border selected for the making of the production was unsuited just at this season of the year, and a more desirable one could be found later near Los Angeles.

It was thus decided to postpone the picturization of "Peace and Quiet," by Edwin Milton Royal, which Metro has just purchased for production on the screen, until May, and meanwhile to make "The Man Who," which is in all ways suited to Eastern production.

The role will give Mr. Lytell further opportunity for the display of his unusual versatility, which, it is said, is seen to such advantage in "A Message from Mars." Arthur Zellner will adapt the story to the screen and an excellent cast is now being chosen to support the star.

New Exchange

Reports from Philadelphia announce the formation of the latest entry into the field of state right exchanges. It is known as the New Film Exchange and offices have been engaged at 1324 Vine street. It is understood that it will handle high class productions for distribution.

SCENES FROM THE NEW PATHE PICTURE CALLED "LOCHINVAR O' THE LINES," WITH EDGAR JONES
He's endeavoring to teach the pretty maiden at the right the "lines" for the subtitle

Short Subjects of Importance

"Officer Cupid"

A pretty girl, two rival policemen, a couple of burglars; one real, the other bogus, furnish the action in this Mack Sennett comedy. The policemen see the girl in the park, not exactly obeying the "Picking Flowers Forbidden" sign, and become simultaneously smitten. As one is the chief, the other just a common cop, matters are complicated. Dad makes daughter a present of a necklace, which, in her delight, she shows to the cook. A few kitchen scenes of cook, small son, trained dog and monkey serve in the nature of a filler. That night burglars enter the house and steal the fair maid's new necklace. Of course, the rivals arrive on the scene, and after a slight mix-up the burglar is captured, the necklace is found and the lovers presumably are to be happy ever after. Well produced from the comedy standpoint but only fairly amusing.

Paramount Magazine

The Twentieth Century Dictionary defines the word "worm" in a clever skit that is highly amusing. The meek house-like husband of the domineering wife is acting as her private kitchen mechanic, deprived of the solace of a thrilling novel and his pipe until the pretty neighbor comes in with a plate of doughnuts. "Every man is a hero to some other man's wife" and things are going merrily until the wife returns, the neighbor beats it and the "worm" meekly returns to the obnoxious tasks. Earl Hurd puts Booby Bumps and the dog through some of the best "Pen and Inklings" yet. The stunts are very clever and amusing animations.

"Liquid Gold of Texas"

Since the oil boom started in Texas, much interest and curiosity have been aroused over the vast fortunes reputed made in this industry. This number of the Kineto Review gives a great deal of valuable information of the different processes necessary to pump the crude oil from the ground, the complicated machinery used for refining the raw petroleum and producing the many products obtainable and the network of pipes used as conveying systems. A field of derricks reflected in a lake of oil of a million-barrel capacity is an unusual shot.

"A Dog-Gone Mix-Up"

A little farce of the Hallroom Boys series produced by the C. B. C. Films Sales Corporation. It relates to the adventures of Percy and Ferdie in pursuit of a toy dog attached by a mischievous boy to a bunch of toy balloons. The pursuit is without variety until the dog and balloons become attached to the top of a flagstaff, when it develops into an acrobatic thriller. Fairly good entertainment.

"Vegetarians"

There is a large number of animals that are vegetarians and this number of the Kineto Review shows many of them. Rabbits and elephants are quite a contrast in size, but a vegetable diet does well for both. Next the Australian fruit bat or flying fox, which prefers a diet of fruit, regardless of the damage done to the crop, is shown climbing a tree by means of its claws and hooked wings. The kangaroo and African jerboa, the latter a rodent-like animal with an extraordinarily long tip-tufted tail, are members of the jumper tribe. Mountain goats and wild Barbery sheep, graceful but timid; the springbok of the veldts, rightly named; elands; llamas, used as beasts of burden in Chili and Peru and broken to the saddle in England; the muskox of the far North; buffalo, wintering in British Columbia; that curious African animal, the gnu; a pretty zebra foal; the fierce rhinoceros and the scornful dromedary are all shown in the order named.

"Kickaroo"

Ed (Hoot) Gibson throws his hat in the ring and challenges all comers for the most laughable comedy yet released for 1921. It is "Kickaroo," a two-reel Universal subject, written by George Morgan, and is highly original in conception and splendidly produced. Hoot plays the role of hero, a Western youth who can't quit drinking in spite of all the prohibition laws. His rival in love gives him a drink of home brew, known as "Kickaroo," in order to queer Hoot with the girl. The hero is knocked out and when he wakes up finds himself covered with flowers and his friends arranging a funeral. Everyone pretends not to see the hero when he comes to life, until his rival gives the snap away, thinking Hoot is his own ghost.

"The Driftin' Kid"

The plot of this two-reel Western, released by Universal, is quite new and pleasing. It was written by James Edward Hungerford and features Ed. (Hoot) Gibson and Gertrude Olmstead as the lovers. The runaway and the dance scenes are well-staged and the characterizations are good. There is not a great deal of complication in this number, but it rings true to the life depicted and has many pleasing little touches strung through it. It is stronger than the average production of the kind.

"Morocco, the Mysterious"

A walking trip through the streets of Fez, the capital of Morocco, shows the street life of an Oriental city. The streets are very narrow and dark and, from the Occidental point of view, picturesque but unsanitary. The city teems with a population composed of all the races of Africa; peddlers, Arabs, merchants, beggers and mysterious veiled women. Many of the streets are covered with a rough trellis work, overgrown with green vines, which affords a cooling shade. At the markets, merchants spread their wares on the pavements, crying the merits of their goods to the passers-by. From the minaret comes the call of the Muezzin for prayer. Glimpses are given of the battlemented wall, the Mechouar Gate, and the Mosque of Moulai-Idris, founder of the city. A noria is a hydraulic machine used for raising water for irrigating, with the power furnished by a horse or mule. Public speakers telling stories and reciting the praises of Allah and Mohammed in the M'Salla or public square closes the reel. The artistic photography has been tinted a soft sepia, making this travel picture not only pleasing to the eye but an interesting picture of Oriental life. Kineto Review.

"Simple and Sweet"

A one-reel comic, written and directed by Chuck Riesner, and released by Universal. This concerns the son of a woman who has raised him in effeminate ways, one of his pursuits being fancy work. The mother, realizing her mistake, employs a flirtatious actress and a pugilist to come to the house and see if they cannot stir up the youth's manly qualities. He puts up a hard fight when the pugilist tries to tell him there is no Santa Claus. This is done in an acceptable manner.

"Leaping Lions and Jailbirds"

A two-reel comic subject, written by William Watson and released by Universal. This is a knockabout creation, most of the scenes being taken in a jail, where one of the convicts is to be hung. The warden sends out invitations to the hanging, but the guests are startled by the arrival of a pack of loose lions, which starts a riot. The lions have been used so frequently that they have become almost conventional in these comics. At the same time this subject has a consistent idea and contains much that will amuse.

"Fresh from the Farm"

The fortunes of a rural youth in the city are followed in this two-reel comic, released by Universal. The rube is a clever young comedian in his way and the number as a whole is characterized by a lot of well-executed humorous stunts. Some of these have been used before, but they register well here and should bring laughs. The cutbacks have been worked in cleverly at times and trick photography helps along some of the funny business.

"Sweet Revenge"

A two-reel Western subject, released by Universal, with Ed (Hoot) Gibson, Gertrude Olmstead and Jim Corey in the cast. The hero is a young cattleman who aspires to wed the daughter of a sheepman known as "Wool" Adams. The father indignantly rejects his suit until the hero rescues both his children after they have been abducted. The subject contains many time-worn situations and offers nothing new in plot.

Pathe Review No. 89

Hy Mayer takes a poetical turn in his drawings in this number, getting some pleasing fanciful effects from spreading trees, fleecy clouds and the like, giving these his usual human touch. W. T. Benda, another well-known artist, demonstrates the process by which he has revived so successfully the making of grotesque masks which have been used on the stage with great effect. This topic should be of special interest to artistically inclined people. Scenes from the Broad street curb market and a tinted Japanese subject are also included in this informing number. The latter pictures the way in which bamboo is floated in rafts down a rapid flowing stream to market.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

The January 1, 1921, issue of "The Film Renter and Moving Picture News," published in London, England, contains a two-page article signed by Ernest W. Fredman and is entitled "My Visit to America." The subheads read: "Amazing Development of a Business That Is Taken Seriously by Every One Concerned," "Tremendous Strides by Country That Really Understands the Showing of Pictures—America's Certain Bid for World Supremacy," "An Impression on the Spot."

* * *

After such a frank and unbiased expression of opinion in the heads, it is not surprising to read in the body of the article that "America stands alone and triumphant." Starting with the paragraph:

"Which country will gain trade supremacy in the film markets of the world? Candidly, when I read the heading of the article on another page I really could not help smiling," Mr. Fredman continues. "To me there is only one country that is now predominant in the film markets of the world, and as far as I am able to see will continue to keep her place in the sun, and that is America. My reasons for such a decisive opinion can be answered by a visit to the motion picture industry in America.

"Frankly, it must be admitted that America has got England and every other country beaten to a frazzle when it comes to film production and marketing. Over there the film business is a real business, studied by men who have vision and business acumen. Ten years ago they saw the possibilities of the kinematograph entertainment and, unlike the dilly-dallying methods that we employ in this country, have forged ahead and have made the motion-picture business the fifth industry of the United States."

* * *

Stating that in America "Everybody takes the pictures seriously," and that "the public have been educated up to the point where they regard the movie as in no sense inferior to the legitimate theatre, but as the equal of the greatest stage entertainment," the article presents the American exhibitor this bouquet:

"Kinema theatres are in the hands of men who understand showmanship. Here for the first time you see pictures presented as they should be shown, that is a combination of pictures and music seen in perfect comfort. In another article in this issue I have made the statement that I journeyed 3,500 miles to see pictures really shown. A truer statement was never made."

In the last paragraph the situation is summed up as follows: "America has gained her position by recognizing the kinema's wonderful possibilities. Whilst we have been groping in the dark she has continuously forged ahead and to-day is reaping the reward of her wonderful foresight. If ever we are to get anywhere near a competitive basis, we shall have to study the lines upon which America gained her present position. Believe me, it is well worth while and the sooner we do so the better. What is wanted in this country is men with the real showman instinct to put the British film in a position where it can find its real place in the sun."

An open-minded and sportsman-like statement, Mr. Fredman!

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"Brewster's Millions"

Paramount Presents Roscoe Arbuckle in a Laughable Version of the Famous Story

Reviewed by Louis Reeves Harrison.

"Brewster's Millions" appeared originally as a popular novel by George Barr McCutcheon and then as a delightful play by Winchell Smith. Whatever caused it to win in fiction and stage presentation is preserved in the screen version with embellishments and the inimitable "Fatty" added. What furnishes the amusement is probably contrast, that of a man finding it difficult to spend a vast fortune when most of us are at our wits' ends to save a few dollars. The logic of it seems to be that the puny will of any man has very little to do with his financial status, especially when opposed to the overwhelming power of circumstances. Try as he may to impoverish himself by reckless expenditure, Brewster is so lucky that he has an agonizing time getting rid of his money in accord with an agreement he has made to do so.

Roscoe Arbuckle, erstwhile "Fatty," now a full-fledged comedian, while bound to please by sheer force of personality, works a little too hard in "Brewster's Millions" to be at his best. It is not at all necessary for him to interpolate any of the horseplay of farce in order to win in pure comedy. His expressive face is far more effective than his physical agility, and he need not fear to give larger development to other characterizations in his plays, if only for the sake of variety. Scenarist and director have done well in their amplification of the original story, and the whole production moves along the lines of good craftsmanship. As shown at the Rialto Theatre, "Brewster's Millions" is bound to prove a highly amusing entertainment.

The Cast.

Monte Brewster	Roscoe Arbuckle
Peggy	Betty Ross Clark
Mr. Brewster	Fred Huntly
Mrs. Brewster	Marion Skinner
Mr. Ingraham	James Corrigan
Barbara Drew	Jean Acker
Col. Drew	Charles Ogle
MacLeod	Neely Edwards
Blake	John McFarland

Author, George Barr McCutcheon.
Scenario by Walter Woods.
Stage Play by Winchell Smith.
Director, Joseph Henabery.
Length, Five Reels.

The Story.

Brewster's millions come to Monte Brewster from his aristocratic paternal grandfather, given him that he may "live like a Brewster." His maternal grandfather makes him a counter proposition to spend this vast fortune in a year under certain conditions in order to share a much greater fortune. Monte agrees to squander without explaining why and not to marry. He opens an office to provide his chums with big salaries, but they and a bright young girl in the office, Peggy Gray, become active in trying to save what Monte is attempting to spend. He tries betting at the races, puts a thousand dollars on a fifty-to-one mudlark and wins.

So with other reckless ventures, until it seems likely that he will gain instead of run behind. One of Peggy's transactions brings Monte into possession of Peruvian silver mines, but Monte refuses to give them attention. He starts in to squander a fortune on a yachting cruise instead. His friends and Peggy conspire with the ship's captain to sail for Peru. Monte attempts to smash the yacht's engine, but a storm rises and causes him to regret this action, especially when a critical moment reveals that Peggy loves him from the bottom of her heart.

During the storm Monte is compassionate enough to tow a disabled vessel into port, but he insists on returning home. On the way he and Peggy are married by the ship's captain. They arrive at his old quarters flat broke and without prospects. He has broken his agreement with the maternal grandfather by marrying Peggy, and the paternal grandpa is angry over the way his gift has been squandered. But Monte's luck sticks to him. He receives another great fortune for salvage, and the Peruvian mines provided a greater one in prospect. The grandfathers become reconciled—Monte has lived high, and he seems to be a successful business man, thanks to the bright girl he has married, so it is decided that he well deserves "Brewster's Millions."

Program and Exploitation Catchlines:

Roscoe Arbuckle in an Adaptation of George Barr McCutcheon Story.

He Had Millions of Dollars and Didn't Just Know How to Squander It—He'd Take Long Shots on the Races—And He'd Win—But Money Couldn't Buy the Love of a Girl—She Loved Him but Didn't Let Him Know It.

A Feature Comedy Drama with Roscoe Arbuckle.

Exploitation Angles: The story and the stage play will both help to put over the screen version; use these facts in addition to Arbuckle's name. For a special stunt "How would you spend a million?" can be used as a newspaper or theatre contest. Hook in with the bank on a showing of a million dollars. Cut paper, presumably packages of one hundred dollar bills can be thrown in the window with a short talk on savings to give the bank its pay. Then advertise "See a million dollars in the window of the First National, and see Fatty Arbuckle spend it in 'Brewster's Millions' at the Star."

"The Mountain Woman"

Six-Part Fox Production Features Pearl White in Story of Lumber Camps

Reviewed by Robert C. McElravy.

The novel, entitled "A Pagan of the Hills," by Charles Neville Buck, furnishes material of an unusual sort for "The Mountain Woman," with Pearl White in the lead-

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ing role. The screen story is characterized by a leisurely development, almost narrative in form and very much like the unfolding of a novel, with numerous subtitles to help along the character work and action. This does not mean that the picture runs too slowly, for it carries the interest very well, though without the suspense usually found in Pearl White features. She plays here the part of a mountain girl, born and reared in a lumber camp, wearing flannel shirts and trousers like the men, this attire offset, however, by some very feminine blonde curls. Pearl is both picturesque and romantic in this part and just theatrical enough in appearance to tone up a type of story that has been told quite often.

The first four reels contain much movement and depict quite accurately a lumber camp such as might be found in the Cumberland mountains of Kentucky. The manner in which the heroine gets her father's logs to the river and then personally conducts the rafts down the river is as good a bit of outdoor business as one could wish to see. Then her trip back, with the money paid for the logs, is also quite exciting in its way. The final two reels are devoted to an amusing delineation of the girl's efforts to find her own heart and choose between her various suitors.

The picture contains many daring melodramatic stunts.

Cast.

Alexander McGivens.....Pearl White
Jerry O'Keefe.....Corliss Giles
Jack Halloway.....Richard C. Travers
Aaron McGivens.....George Barnum
Bud Sellers.....Warren Richmond
Will Brent.....John W. Dillon
Jase Mallows.....J. Thornton Baston
Lute Brown.....Charles Graham
Adaptation of Charles Neville Buck Novel.
Scenario by Ashley T. Locke.
Directed by Charles Giblyn.
Length, Six Reels.

The Story

Alexander McGivens, in "The Mountain Woman," is a pretty blonde girl, who wears the name and personal attire of a man. She is the daughter of a lumberman and is used to roughing it with the lumber-jacks. When her father gets into an altercation with Bud Sellers and is wounded the girl undertakes to get the logs to market for her sire. She makes an address to the men and informs them of her intention. The men respond to her appeal and Alexander and her helpers are soon floating the rafts down the river.

There are numerous aspirants for her hand, notably a young Easterner named Jack Halloway, a young Irishman named Jerry O'Keefe and a tough individual named Jase Mallows. The girl has refused Mallows several times and thus made a bitter enemy out of him. After she has been paid for the logs the girl is warned that efforts will be made by both Mallows and Halloway to take the money from her. She finally intrusts it to the repentant Bud Sellers and throws suspicion from him by pretending to take it herself.

Alexander meets with many exciting experiences on her return trip, being captured by Mallows and his followers. She is rescued by her real friends, however, and finally reaches home, where Bud hands over the money to her. The girl has much difficulty in choosing between her many admirers, but finally gives her heart to Jerry.

Program and Exploitation Catchlines: A Lumber Camp Story.

Pearl White in An Adaptation of a Charles Neville Buck Story—"A Pagan of the Hills."

She Was a Girl of the Forests and Wore the Attire of a Man—She Could Guide the Logs Down the River Like a Veteran—Pearl White in a Story of the Lumber Region.

Exploitation Angles: Tell them it is Pearl White and add that she is seen in a screen version of "A Pagan of the Hills," by Charles Neville Buck. That should be sufficient if you put it over strong enough. Tell that it gives her all sorts of opportunities for the stunts which have made her famous. Use both paper and newspaper work freely.

"Mamma's Affair"

First National Presents Constance Talmadge in an Adaptation of a Recent Broadway Success

Reviewed by Fritz Tidden.

It is extremely gratifying to witness a film adaptation of a stage play that adheres faithfully and entirely to the original. John Emerson and Anita Loos' screen version of the Rachel Barton Butler prize play, "Mamma's Affair," which played an extended engagement at a Broadway theatre, does just that. They have found it unnecessary to rewrite any part of the delightful play, as some adapters do, frequently unwisely. They have used a generous amount of the original dialogue for subtitles, supplying the necessary extemporaneous wording in their inimitable style. The result is a smooth running, amusing and thoroughly interesting feature that interprets a story with more of a psychological twist than is generally seen on the screen.

What increases the film's semblance to the original production is the fact that two of the important characters are played by actors who created the original role. These are Effie Shannon, who delineates the role of the neurasthenic mamma, and George Le Guere, the original Henry. It can be safely said that Miss Shannon shares honors with the star, Constance Talmadge, both as to importance of role and acting ability. For not attempting to grab all the honors for herself Miss Talmadge is to be commended. Such a thing is the proof of a real artist.

The author has dedicated the story to that large and dangerous band of women who use their "nerves" to carry out their desires in the important crises of their lives and in the lives of those about them. The manner in which the picture is written, acted and directed puts the lesson across with unusual force, and much amusement. The picture impresses one as a collection of unified individual efforts, with no one department or person outshining the others, to the end that the whole is a light comedy with a substantial background expressed in the screen's best manner. Katherine Kaelred, Kenneth Harlan and Gertrude Le Brandt complete the excellent cast.

Cast

Eve.....Constance Talmadge
Mrs. Orrin.....Effie Shannon
Mrs. Marchant.....Katherine Kaelred
Henry Marchant.....George Le Guere
Doctor Harmon.....Kenneth Harlan
Bundy.....Gertrude Le Brandt
Scenario by John Emerson and Anita Loos.
Directed by Victor Fleming.
Length, Five Reels.

The Story

Mrs. Orrin is one of that most dangerous and vicious type of women, a hypocondriac, whose assumed illness is neurasthenic, giving her the power to have her every wish gratified by passing into a fit of hysterics until her desires are fulfilled. Her daughter, Eve, has become the mother's self-sacrificing slave, never having any pleasures of her own nor given an opportunity to enjoy the company of her contemporaries because of her parent's constant dependency. Eve's wedding day has been set, when she is to marry a man of her mother's choice, the son of her best friend, which will enable her to continue her unrelentless demands upon Eve.

The quartette go to the town the mother has picked out for the wedding and there the hypocondriac goes into one of her usual tantrums. A doctor is called in and he immediately realizes that it is not the mother but the daughter that needs treatment. It is not long before Eve is brought to realize that she is human and that it is unnatural for her to be the slave her mother compels. She blooms under the doctor's care and enforced separation from Mrs. Orrin. A love affair between the two reaches the expected climax despite the final strenuous efforts of the mother to frustrate the event. In the end Mrs. Orrin is shown up not to be the chronic invalid she had made everyone think she was.

Program and Exploitation Catchlines:

Constance Talmadge in an Adaptation of the Stage Play.

Mamma Wanted to be the Boss—And She Let Everyone Know It, Especially Her Daughter.

Constance Talmadge's Latest Comedy Drama.

Exploitation Angles: If you tell them that it is Constance Talmadge in an Emerson-Loos version of a stage success, you won't have to tell them more, so devote your energy to telling them that as widely as possible.

"Broadway and Home"

Extremes of Life Cleverly Contrasted in Eugene O'Brien's Latest, Selznick Pictures Corporation

Reviewed by Jessie Robb.

Eugene O'Brien lives the extremes of life, from the simplicity of a quiet fishing village to the hectic sophistication of the Great White Way, in "Broadway and Home," an original John Lynch story, Selznick Pictures Corporation. The role of Michael Strange gives O'Brien opportunity to portray the development of the simple country youth into the polished habitué of Broadway. A talented and highly trained actor, the impersonation is always in good taste, although a tendency to pose somewhat mars the otherwise excellent work. This is doubtless due to the direction. A cast which contains the names of actors noted for their fine work contributes to the general enjoyment.

Scenically, the production is all that can be desired. The village scenes and seashore breathe the spirit of peaceful calm, while the surroundings of Paul Grayson and his life are given sets that are luxurious and handsome. The director is guilty of a bad lapse; when the men have rescued the police officers from the sinking ship and bring them into the cottage, the rescuers show the effects of their exertions, while the officers' grooming is as spotless as if they had just stepped out of the proverbial bandbox. A picture, however, that will be sure to please the O'Brien clientele.

Cast

Michael Strange.....Eugene O'Brien
Mary Bruce.....Elinor Fair
John Stephens.....Warren Cook
Paul Grayson.....Frank Losee
Linda Greer.....Eileen Cassidy
Story by John Lynch.
Scenario by the R. Cecil Smiths.
Directed by Alan Crosland.
Length, Five Reels.

The Story

Michael Strange lived in the town of Rest Haven with his grandfather, who hoped that the boy would study for the ministry with his friend, John Stephens. But Michael's ambition lay in a different direction; he desired an artistic career and longed for the life of the big cities. One day, a

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letter came from Paul Grayson, the famous painter, asking Michael to visit him. Grayson had never forgotten the time when Michael's dead father had saved his life and desired to give Michael the training he longed for in payment of the debt.

At a gay party in New York, Michael meets Linda Greer. After repeated visits at her home, he falls in love with her and on an outing for two begs her to marry him. They are married on their way back to the city. The next morning as they are packing for their honeymoon, Grayson walks into the apartment. He tells Michael that Linda is his mistress. In a revulsion of feeling, Michael flees to the Mission of John Stephens. His love for Linda proves too strong and he returns to their apartment. There he finds Grayson dead. Linda had shot him when he tried to force her to return to him.

Michael and Linda flee to Rest Haven. They arrive on the night of a dreadful storm. Linda has become very ill and her life is despaired of. The police officers have tracked them, but Linda dies. Michael is heartbroken. Mary, his boyhood sweetheart, comforts him.

Program and Exploitation Catchlines: Eugene O'Brien in a Story That Takes Him from a Quiet Little Fishing Village to the Great White Way.

His Father Wanted Him to Become a Minister—He Wanted to Be An Artist—Then He Went to Broadway and Got a Taste of Life—And After That He Was Willing to Return to His Boyhood Sweetheart.

Gay New York Was Too Much for This Lad from the Quiet Fishing Village—He Decides That His Country Lassie Is the Best After All—A New Eugene O'Brien Picture.

Exploitation Angles: The star and the title should sell this story, letting O'Brien do most of the work. Play the star stronger than the story and he will carry it over for you, but remember there is always appeal in the name of Broadway to those who do not know that it has gone to seed.

"Rich Girl, Poor Girl"

Five-Part Universal Subject Features Gladys Walton in a Dual Role

Reviewed by Robert C. McElravy.

The opening reels of "Rich Girl, Poor Girl," released by Universal, parallel quite closely Mark Twain's famous story of "The Prince and the Pauper," except that the dual character in the Twain play is a boy and in the screen story a girl. Gladys Walton appears as Nora McShane, a resident of Fish Alley, and also as Beatrice Vanderfleet, who lives in a rich house across the way. The motive is the same—the poor girl desiring a peep at high life and the pampered rich girl wishing to get out and play with the street urchins. The exchange of identities is effected and the rich girl finds herself a prey to the vicissitudes of street life, the poor girl in the meantime trying to accustom herself to luxurious surroundings.

Gladys Walton is an attractive young performer, quite appealing in appearance. She manages to differentiate the two roles so there is no confusion in the mind of the spectator, but hardly gets full dramatic or humorous effects in certain situations. The production as a whole has neither the imagination nor feeling of "The Prince and the Pauper," but with so strong a plot as a framework, will undoubtedly make a good audience picture. The contrast of settings has been admirably accomplished.

Cast.

Nora McShane.....Gladys Walton
Terry McShane.....Gordon McGregor
Reginald.....Harold Austin
Mugsy.....Antrim Short
Spider.....Joe Neary
Vanderfleet.....Wadsworth Harris
Boggs.....C. W. Herzinger

Story by J. G. Hawks.
Scenario by A. P. Younger.
Directed by Harry B. Harris.
Length, Five Reels.

The Story.

Nora McShane, in "Rich Girl, Poor Girl," is a resident of a tenement street known as Fish Alley, in love with a slum youth named Mugsy. One day Nora finds the gate open leading to the grounds of a rich house across the way. She enters and while bending over the roses is observed by Beatrice Vanderfleet, the daughter of the house. Beatrice comes out and talks with Nora. They are alike in features and this leads Beatrice, to suggest that they exchange identities for a short time, as she wishes to get out and play on the streets.

The girls exchange clothes, and Beatrice, dressed in rags, goes out on the streets. She soon meets Nora's friend, Mugsy, and is later made captive by Nora's drunken father, Terry McShane. The latter, learning of the exchange that has taken place, holds the girl a prisoner and demands ransom from Mr. Vanderfleet. Nora, meanwhile, has been growing accustomed to her rich surroundings. She meets Reginald, who is Beatrice's admirer, and tells him the story. Reginald and Mr. Vanderfleet go to the rescue of Beatrice and later Nora is adopted by the family.

Program and Exploitation Catchlines: Gladys Walton in a Dual Role Drama.

One Girl Wanted to Have the Opportunity to Live Amidst Riches, While the Wealthy Girl Wanted to Get Out and Play with the Children of the Street—And the Change Is Soon Made—What Was the Result?

Gladys Walton in S. J. G. Hawks Story.

Exploitation Angles: Play on the situation rather than the story and link it up with the personality of the star, who is rapidly coming into favor. This dual personality will make the foundation for a novel Raffles stunt with the girl alternating her roles so that no one knows whether to look for a rich or a poor girl. If you have not had a Raffles, try it for this picture and a clever girl can make a cleanup for you.

"The Highest Law"

Selznick Production, with Ralph Ince, Gives Modern Twist to a Typical Story of Abraham Lincoln

Reviewed by Epes W. Sargent

In "The Highest Law" Ralph Ince contributes another Lincoln story to his already long list, and with a clever twist of direction he succeeds in giving it a modern angle through the coupling of a veteran of '61 to the beardless veterans of the World War. This Selznick production is so framed that it may be shown as a complete story without this prologue and epilogue, but it is not conceivable that many will desire to avoid this modern angle, since it materially heightens the human interest appeal.

The story by Lewis Allen Browne is simple, as Lincoln stories should be, and drives directly to its climax without dragging in an excess of war atmosphere, though some camp scenes are picturesque and convincing. Mr. Ince's Lincoln is too well known to need commentary at this late date. His present work is as sincere and human as in earlier plays, and he dominates the picture.

But Robert Agnew, as the object of his clemency, and Aleen Burr, who plays Bobby's sweetheart, are both given ample opportunity, of which they fully avail themselves. These three virtually carry the play.

The settings are well chosen and the direction leaves little to be desired. "The Highest Law" should enjoy a first run success and then find a more permanent place in the catalogue both as an educational and as a picture to be revived annually for use on Lincoln's Birthday and for Memorial Day.

Cast.

Abraham Lincoln.....Ralph Ince
Bobby Goodwin.....Robert Agnew
Mrs. Goodwin.....Margaret Sedden
The Girl.....Aleen Burr
Tad.....Cecil Crawford

Story by Lewis Allen Browne.
Directed by Ralph Ince.
Length, Six Reels.

The Story.

"The Highest Law" is the law of humanity as opposed to the Army regulations against desertion which Secretary of War Stanton urges President Lincoln to enforce more strictly, declaring that clemency is destroying the morale of the army. Lincoln quietly but firmly declares that as Commander in Chief he will exercise his privilege according to the dictates of his judgment and conscience, and the cabinet meeting is dismissed with feeling running somewhat high. Lincoln seeks a relief from the tension in one of the long walks about the city, which were his sole relief from the cares of his great office. On the walk he encounters a provost marshal's squad with a deserter and learns from them the address from which the culprit, a mere boy, was taken. There he learns the story of how Bobby Goodwin had been drafted after his two brothers, who had volunteered, had been killed, earlier in the struggle. His fiancee writes him that his dying mother is calling for him, and when leave of absence is refused, he goes without permission. Investigation proves the story to be true and Lincoln again braves Stanton by pardoning the young offender. A part of the story is shown as being told to Tad, the president's little son, but the entire story follows a prologue in which two overseas men, following the 1920 Memorial Day parade engage in conversation a G. A. R. man, who is seated at the base of a Lincoln statue, and comment on the statue leads to the telling of the story which concludes as the little heroine of the Lincoln story, now an aged woman, comes to meet him and he rises with the declaration that he was the boy of the story. It is an effective touch linking the past with the present.

Program and Exploitation Catchlines: A New Lincoln Story With Ralph Ince, Greatest of Lincoln Impersonators.

Another Page in the Story of the Best Loved President.

Don't Send the Kiddies to See This New Lincoln Picture. Bring Them Yourself.

Lincoln Lives Again in This Ralph Ince Picture.

Exploitation Angles: A page of suggestions will be found in the last issue of Moving Picture World.

"The Parish Priest"

Herman J. Garfield Has an Appealing Picturization of a Famous Old Play for the State Rights Market

Reviewed by Fritz Tidden.

Another one of the old time "rep show" plays reaches the screen in the film adaptation of "The Parish Priest," a drama that began its widely successful existence some twenty years ago and is still going, like Johnny Walker did until July 1, 1919. "The Parish Priest" was first made famous by that sterling old trouper, Dan Sully. Then it was placed into the repertory of countless traveling companies with the result that it is well known to the whole country. And lately it has been played by various stock companies. New York saw such a production by the excellent company at the Yorkville Theatre not later than within the past month.

From all this it can be seen that there is a sentimental interest attached to the

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old timer that will serve as a box office pull, and that the film has obvious advertising angles.

Dramas of the genre of "The Parish Priest" were all plays depending on the dialogue and probably but one big scene for their interest. It is obvious that a full length feature cannot be made on such a ground plan without the introduction of outside material. The scenarist and director of "The Parish Priest" have done this with their production with fairly good results. They have grasped every opportunity in conversational scenes to picturize what the certain character is saying by flashbacks. One of these is long, taking up over a reel. It is also lurid melodrama, but some persons will accept it as good contrast to the simplicity of the story.

The plot of the piece is simplicity itself, and it contains a generous amount of genuine, homely appeal. The part of the priest is played by William Desmond, but the most honors go to Walter Perry, who characterizes an old Irishman with delightful restraint. This is not Desmond's fault, as the Irishman has by far the fatter part. The rest of the cast is acceptable. There seems to be an overburdening amount of titles.

Cast

Rev. John Whalen.....William Desmond
Dr. Thomas Cassidy.....Thomas Ricketts
Dr. Edward Welsh.....Carl Miller
James Welsh.....Morris J. Foster
Michael Sullivan.....Walter Perry
Agnes Cassidy.....Margaret Livingston
Helen Durkin.....Ruth Renick
Katherine Carrigan.....“Billie” Bennett
Scenario Based on Play by Daniel L. Hart
Directed by Joseph Franz.
Length, 5,500 Feet.

The Story.

John Whalen has just been ordained into the priesthood, and, incidentally, injected the last ray of sunshine into the heart of his dying mother. The fine old lady's last wish, while attending the ordination of her son, is that Ned Welsh, a young physician, and his lifelong sweetheart, Nellie Durkin, become married. From this time on the young priest's greatest efforts are in carrying out this wish. He also straightens out the courtship difficulties and misunderstandings of the characters closely aligned to these two. He prevents Agnes, Ned's sweetheart, from leaving the peaceful little village when she thinks that her lover is switching his affections by recounting the tale of another girl who left the town and her swain to marry a city chap in all its sordid details. Agnes capitulates and shortly afterward Father Whalen is able to bring the couple together, with a wedding day set.

Program and Exploitation Catchlines: An Adaptation of the Daniel L. Hart Stage Drama.

A Simple Story About Simple Folks.

William Desmond in the Adaptation of the Well Known Play.

Exploitation Angles: With a play so well known, it is necessary only to tell that you have it, but this should be done in a big way, with plenty of lithographs and newspaper displays or throwaways. The play is a self-seller, but you need to tell that you have it for sale on a certain date.

"The Chicken in the Case"

Selznick Production Starring Owen Moore Is an Expert and Vastly Amusing Farce

Reviewed by Edward Weitzel.

Skilled workmanship in all branches of screen production has made the Selznick picture, "The Chicken in the Case," an expert and vastly amusing farce. Nothing has been left to chance. The acting of Owen Moore in "The Poor Simp" revealed such a cleverly developed gift for the handling of straight farce, that the same class of story was chosen for his next picture. Victor Heerman, who wrote and directed "The Chicken in the Case," understands that farce must be built with the same care and precision used in making a watch and that a well managed situation is worth all the slap-stick comedy ever thrown into a picture.

Commencing quietly the farce gathers comic force with each new situation, and the last two thousand feet are a steadily rising wave of fun and merriment. The story is full of domestic complications, is easy to follow and is admirable in its mechanical production. The acting is in just the right key. Owen Moore gives the character of Steve Perkins the light touch that brings out all of its comic possibilities without seeming to stress any of the points. There is never the slightest indication that he is trying to be funny. His Steve Perkins is a greatly perplexed but delightfully self-possessed individual who is never thrown completely off his base by the most embarrassing predicament.

Vivia Ogden is a spry and amusing Aunt Sarah and does not burlesque the character in the slighest degree. Teddy Sampson as Winnie Jones and Katherine Perry as Ruth Whitman are a pair of heartbreakers who furnish ample excuse for any of the foolishness done by their devoted male admirers in their behalf. Edgar Nelson as Percival Jones is a capital foil for the star, and Walter Walker is excellent as Major Walker.

Cast

Steve Perkins.....Owen Moore
Aunt Sarah.....Vivia Ogden
Winnie Jones.....Teddy Sampson
Percival Jones.....Edgar Nelson
Ruth Whitman.....Katherine Perry
Major Whitman.....Walter Walker
Written and Directed by Victor Heerman.
Scenario by Sarah Y. Mason.
Length, Five Reels.

The Story

Steve Perkins has never known a care. Life to him has meant a steady stream of checks from his rich uncle, which he has shared with his friend and room-mate, Percival Jones. One day he is notified that his uncle has died and left his share of the fortune in his aunt's keeping, the money not to be paid over until Steve is forty-four years old. On this same day his chum walks in and coolly announces that he is married and needs a good sized loan. A few minutes later Aunt Sarah arrives, but is deaf to all hints for a large advance. She also voices her disapproval of Percival. Steve makes another plea for money and reminds his aunt that a cousin has received his share of the Perkins fortune.

Aunt Sarah remarks calmly that this particular cousin is the father of a family and that she will hand over Steve's share when he can introduce her to his wife. "Nothing easier," remarks her nephew, and glances meaningly at Mrs. Percival Jones, who has just entered the room. The Jones couple start to protest when Steve whispers to them how matters stand, but consent to the deception when they realize it is the only way to raise the cash they all need. Aunt Sarah is charmed with her new niece and promises Steve his money. When she does hand the check over to him it is made out in his wife's name. Green with disappointment the Jones couple go to New Jersey to spend their honeymoon, and Steve goes along to keep them company. Next door to their house is the country place of Major Whitman, whose daughter, Ruth captures the heart of Steve the first time he sees her. The major does not encourage his visits but Steve invents an excuse by throwing a chicken over the hedge and then pretending that he is searching for it. The chicken he is after is finally landed, but the arrival of Aunt Sarah starts a train of comic mishaps that upsets the peace of mind of Steve and the rest, and almost causes his sweetheart to throw him over.

Mystified and shocked by finding Percival Jones in his wife's bedroom, Aunt Sarah tries to set things right by turning him out and insisting that nephew Steve shall take his place. There are any number of lively shocks for everybody until the old lady sends for the sheriff to arrest Jones for attempting to elope with his own wife, and Steve gets the sheriff, who is also a justice of the peace, to marry Ruth Whitman and him. The checks being already made out to Mrs. Steve Perkins and in Steve's possession, Aunt Sarah capitulates like a sensible woman.

Program and Exploitation Catchlines:

Owen Moore in a New Farce Comedy Drama.

Story of a Fellow Who Never Knew a Care—The Checks Kept Coming in from His Rich Uncle—But Then Some Bumps Began to Appear in His Path.

You Can Laugh for a Long Time with Owen Moore in This New Comedy Play.

Exploitation Angles: Don't give too much emphasis to this story, for the theme is old, but play on the title and the star. That title will sell to all who like lively comedy and Owen Moore is getting back to the medium in which he has aways been at his best, for his initial success was gained in the comedies in which he first played opposite to Mary Pickford. Remind your patrons of ten years ago of the good work he did then, and tell them he is as funny as ever. Doing this will probably sell your more recent fans as well.

"The Duke of Chimney Butte"

Stirring Western Melodrama, Featuring Fred Stone, Distributed by Federated Film Exchanges of America, Inc.

Reviewed by Jessie Robb.

Fred Stone Productions, Inc., has issued "The Duke of Chimney Butte, featuring Fred Stone and distributed by Federated Film Exchanges of America, Inc. The picture has nothing to lift it out of the ordinary. It is the familiar Western melodrama of the cattle country, with the battle between the advocates of fenced against the lawlessness of free range. There is plenty of action in the way of riding, plain and fancy, and shooting.

Fred Stone's role is a straight one; that of the hero, who enacts the part of protector for the heroine; a slim girl, fighting a lone fight to keep her ranch. He has plenty of opportunity to prove his skill as a rider, but there is nothing in his work similar to the stage clowning with which he won his stage reputation.

Story by G. W. Ogden.
Scenario by Marian Ainslee.
Directed by Frank Borzage.
Length, Five Reels.

The Story

"The Duke" arrives at the ranch of Chimney Butte as a peddler for an instrument as useful as a woman's hairpin. He makes a few sales, but when he proves that he can ride a bucking broncho, he is given a job as a cowboy. One day he races his horse with the express train and beats the train. On the observation platform is a blonde young thing, whose handkerchief he catches, and promptly falls in love with her. Determined to win the girl, he leaves the ranch with Taterlegs, his pal.

At the next town they find Vesta Philbrook has just returned. She doesn't prove to be the right girl, but as she is in trouble with the fence cutters, "The Duke" volunteers to help her and hires out as one of her hands. In the course of his fence riding

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he meets the blonde, who is one of the worst offenders. "The Duke" is warned to clear out, but refuses. There is a vicious fight in which his horse is killed.

"The Duke" takes several carloads of cattle East. There, by strange coincidences, he captures the ringleader of the gang who had escaped. Upon his return west with his captive, he has a fight to keep the prisoner, but succeeds. Then he realizes his love for Vesta and agrees that they shall never separate.

Program and Exploitation Catchlines: A Western Melodrama with Fred Stone.
Riding the Plains—Skilfull Shooting and Many Treats in a Real Western Play.
A Melodrama of the Cattle Country.

Exploitation Angles: Sell this on Stone's name. He is one of the best known comedians on the stage and his appearance in serious work should interest. Offer it as a reissue and hook up with his current New York success.

"Reckless Wives"

Independent Films Association Releases Modern Drama with Loveless Marriage as the Theme

Reviewed by Mary Kelly.

"Reckless Wives" is a bright, active treatment of a subject, highly popular with the average feminine fan—that of the unloved wife looking outside the home for happiness and, by her indiscretion, bringing tragedy to others. The story keeps to the love theme for its interest, and in the development of this, as affecting the lives of three women and one man, it offers many emotional climaxes, with a multiplicity of interesting situations and a variety of characters and pleasing sets that make for diversified entertainment.

A more convincing effect would have been obtained if the director had laid greater stress on bringing out real emotional sincerity rather than on the mere technical side of acting in the scenes of high tension. Especially is this noticeable in the performance of Myra Murray, the "reckless wife," who injures the effect of some of her biggest scenes by posing. This lack of naturalness and spontaneity is more or less in evidence in the work of others in the cast, as well, so that the fault seems to be directorial rather than individual.

The artist who is the object of so much feminine attention, is played by Leslie Austen attractively and enthusiastically. Jane Thomas is demure and appealing in a role of pathos, and Helen McDonald is charming in another ingenue role of a more happy type.

Cast

Babette Corbin.....Myra Murray
George Cameron.....Leslie Austen
Florence Corbin.....Jane Thomas
Joy Ayres.....Helen McDonald
Horace Black.....Gerald C. Kaehn
Father Cameron.....Richard Baker

The Story

Babette Corbin has everything that an indulged wife could hope for, except her husband's love. One day while looking through the pages of an art magazine she finds the picture of a handsome artist, George Cameron, whose face is so attractive to her that she decides to meet him.

George Cameron is at a country place, sketching landscapes, and has made the acquaintance of Joy Ayres, whom he regards as a mere child, but who falls in love with him without his knowledge. Babbette locates Cameron and with Florence, her husband's niece, summers at a nearby hotel, and arranges for a meeting with Cameron, after paying him an immense sum for one of his pictures.

An affair rapidly develops between them, as her immense wealth and flattery have won him over. Florence, too, has fallen in love with him, but Babette, who discovers this, goes recklessly on with her flirtation. An unknown spy sends word to her husband that his presence is needed. Corbin though really unconcerned about his wife's behavior, dislikes notoriety and hastens to warn his wife to keep his name out of print in connection with any scandal. She pretends that Florence is carrying on the affair. He believes at first, but watches her closely and discovers the lie. That evening, at a lawn festival, Cameron is alone with Florence for a few minutes, and learns that she is in love with him. He begs her not to be unhappy over him, as he is not ready to accept her love. Babette is jealous and meets him alone. He refuses her caresses, as he had begun to doubt her sincerity.

Meanwhile Joy is grieving over Cameron's neglect of her. She is found by a friend of Babette's in the woods one day and he makes ardent love to her. She is rescued by her country lover, the village pastor, who wants to marry her. He tells of his intentions to Cameron, who pleads his cause, without suspecting that he, not the pastor, is the object of Joy's affections. Joy bursts into sobs, without explaining the reason to him.

Soon after, Florence, desperately unhappy, drowns herself. Babette then realizes the extent of her crime, and Cameron, deeply affected by the tragedy, decides to live more soberly. Joy's affection for him wins him over and he asks her to marry him.

Program and Exploitation Catchlines: The Story of a Marriage Without Love, a Woman Without a Conscience, and An Innocent Girl Who Met Tragedy.
Is It Reckless for a Married Woman to Flirt? See How One Wife Played With Love and How Someone Else Had to Pay.
A Tale of Two Women, of One Who Believed in Love With All Her Soul, and Another Who Believed in Nothing. Of How They Both Suffered and How Fate Strangely Solved Their Troubles.

Exploitation Angles: This is essentially a woman's drama and should be played up to women. The sentimental angle—of the good woman suffering because of her selfish sister's game is the best one to feature. The title is sure to attract and should be used in the well-known way—"What is a Reckless Wife? Are you a Reckless Wife? and How Would You Handle a Reckless Wife?"

"The Breaking Point"

Bitter Tragedy of the Triangle Is the J. L. Frothingham Production, Starring Bessie Barriscale, Distributed by Hodkinson

Reviewed by Jessie Robb.

"The Breaking Point" for Ruth Marshall comes when, goaded by her husband's licentiousness and deprived of her child by his brutality, she shoots and kills him. The screen adaptation is from "The Living Child," by Mary Lerner, a J. L. Frothingham Production, Hodkinson Distributors. The entire drama is an unrelieved domestic tragedy set in the higher social strata of society. A correct observance of the social amenities and a scenic investiture that is always in good taste are to the director's and producer's credit.

In the development of the character of Ruth Marshall, Bessie Barriscale gives a delineation that tends to be monotonous, the entire conception being one of gloomy pathos. So abused does she appear that the husband might be excused for seeking a little diversion with the other woman, until he becomes unspeakably caddish. The members of the cast are all evenly balanced and give a well-rounded, restrained performance. This picture furnishes sombre entertainment, if the phrase may be used, and will probably get by through the star's name.

Cast

Ruth Marshall.....Bessie Barriscale
Richard Janeway.....Walter McGrail
Lucia Deeping.....Ethel Grey Terry
Mrs. Janeway.....Eugenia Besserer
Phillip Bradley.....Pat O'Malley
Dr. Hillyer.....Winter Hall
Mortimer Davidson.....Wilfred Lucas
Mr. Marshall.....Joseph J. Dowling
Mrs. Marshall.....Lydia Knott
Camilla.....Irene Yeager

Story from the novel, "The Living Child," by Mary Lerner.
Scenario by H. H. Van Loan.
Directed by Paul Scardon.
Length, 5,788 Feet.

The Story.

Ruth Marshall deeply loves Phillip Bradley and is engaged to him just before he leaves for China, where he is an engineer. While waiting for him to return, her father dies and with his death goes most of her mother's income. Ruth receives word that Phillip is dead. To provide for her mother, Ruth marries Richard Janeway, a wealthy young man, who has long courted her. His mother fears for their happiness, as she knows that a girl of Ruth's high standards will not be happy with her son. On their honeymoon, Janeway starts a love affair with a former flame, Lucia Deeping, as he has already tired of Ruth. The night their child is born, Janeway leaves Ruth for a gay party. They grow farther apart, the child the only tie.

Several years pass, with things going from bad to worse. At a particularly dissolute party in his home, Janeway takes the child, now about five, down to entertain the guests. Ruth goes after him and snatches the child from his mistress' arms. When the guests go, Ruth attempts to flee with the child. She is caught by Janeway, who puts her out and tells her that he will divorce her, keep the child and bring her up in the charge of Lucia, whom he intends to marry. In terror Ruth flees to Janeway's mother, who fully sympathizes with her. While they are talking, Dr. Hillyer calls on the phone with the message that Janeway is dead. Ruth confesses to them that she accidentally killed Janeway when he had goaded her beyond endurance. Dr. Hillyer arranges the body in such a way that the corner brings a verdict of suicide.

Program and Exploitation Catchlines: A Bitter Tragedy of the Triangle.
Bessie Barriscale in An Adaptation of the Mary Lerner Novel.
A New Bessie Barriscale Picture.

Exploitation Angles: Play strong on Miss Barriscale and slide on the story, playing up the problem rather than the plot. Ask if a woman is justified in killing her husband for infidelity. Ask if a man is justified in seeking relaxation elsewhere.

"Forbidden Fruit"

A New Cecil B. De Mille Production Released by Paramount

The critical review of Cecil B. DeMille's new picture, "Forbidden Fruit," appears on page 681. The story is given below.

The Story

James Harrington Mallory is a wealthy oil operator who is blessed with a tactful and good looking wife. Mallory is trying to arrange a merger with another speculator in oil, a clever, well-bred young fellow named Nelson Rogers, who thinks favorably of the deal but whose intention to start west that very day prevents him from coming to a decision. An appeal to Mrs. Mallory by her husband brings the assurance that she knows how to keep young Rogers within touch. An invitation to dinner that night and the promise that he shall have the prettiest girl in New York for his partner wins him over. An hour or so before the dinner Mrs. Mallory receives a telephone message from the promised prize beauty: She is confined to her room with a swollen face and begs to be excused.

Newest Reviews and Comments

Mrs. Mallory is a woman of resource. She recalls the attractiveness and intelligence of Mary Maddock, a young woman who sews for her by the day, and resolves that she must act as substitute for the prize beauty. Mary refuses at first, but the offer of a twenty-dollar bill makes her change her mind. She is married to a shiftless husband who permits her to do the earning for the family. Dressed in a gorgeous gown and wearing a number of Mrs. Mallory's finest jewels, she completely captivates Nelson Rogers. Late that night she escapes from the house in her own inexpensive clothing, like Cinderella from the ball, and goes home to the waiting Steve. Finding that it is necessary to keep Rogers near them for several days longer, the Mallorys invite him to spend the week-end, using Mary as the bait. Mary refuses the invitation but an insult from her husband sends her to the Mallorys, after explaining that she has obtained a few days' work in a laundry in New Jersey.

Matters progress rapidly after this Rogers proposes to Mary but she tells him it is useless, the bitter-sweet pain of knowing that she has met the man she truly loves helping to make her answer all the harder. That night she is awakened by a burglar. It is her husband who has been let into the house by a new butler. Steve has the jewels his wife has been wearing in his pocket, but he forgets everything but his rage at her apparently dishonorable prosperity. His attempt to choke Mary arouses the house, and Steve is captured by Rogers, who leaves him in the care of the Mallorys, and goes into the next room to phone the police. To shield themselves the Mallorys listen to Mary's pleading and permit Steve to escape. In a scene alone with Rogers she confesses everything and goes back to her husband, so that he can have one more chance to go straight.

Steve is still trying to make up his mind whether jealousy of his wife or rage at being forced to give back the jewels is getting the better of him, when the rascally butler meets him and induces him to send a letter to Rogers, saying that Mary needs him and to bring ten thousand dollars. Rogers does as he is requested, places the money on the table and tells Steve that he will come back in half an hour for either the money or Mary. As he reaches the door with it the butler enters. Charging Steve with trying to double-cross him, he offers to shake dice for the entire roll. While the two men gamble Mary manages to get the money from the pocketbook and flee down the fire escape. Discovering Steve trying to cheat, the butler kills him with a shot from a revolver. Rogers returns to find both Mary and the money waiting for him.

Program and Exploitation Catchlines: A Lavish and Luxurious Production Made by Cecil B. De Mille.
An Artistic Production of High Life.
Another of the Cecil B. De Mille Spectacles—A Treat in the Latest Styles.

Exploitation Angles: Play up the producer's name above the players, for it is De Mille who will sell the most tickets—with no disparagement to the players. Link this with other Cecil De Mille productions, and tell of the gorgeousness of the Cinderella palace and the contrast of luxury and poverty in the normal settings. Treat it in a large way to suggest its importance, and you'll need the S. R. O. sign.

"Hold Your Horses"

Goldwyn Presents Tom Moore in a Picture That Can Be Listed Among the Screen's Best Comedy-Dramas

Reviewed by Fritz Tidden.

Certainly "Hold Your Horses," an adaptation of Rupert Hughes' Saturday Evening Post story, "Canavan," is the best picture Tom Moore has ever made. But that is not all. It earns a place among the finest comedy-dramas that have come to the attention of motion picture patrons. This is rather a broad statement but a view of the picture will substantiate what seems to be a blurb.

There is no single reason for the excellence of "Hold Your Horses." It is a collection of finely executed component parts that, linked up, forms a feature that will be talked about. However, what grips the interest of the onlooker from first to last is the unerring sense of perfect characterization of all the roles, especially that of the star. He gives us an exact reproduction of a most difficult character to portray and make human. He does it and also injects a delightful sense of comedy as well, to say nothing of the countless little artistic touches that build up a great performance.

But, as has been said before, Moore is not the wohle picture by any means. The titles, for instance, are a tremendously valuable adjunct to the worth of the production. They are quaintly humorous, without straining for effects, and they are in the exact spirit of the story. The star receives support from a cast that closely approaches perfection. And the director, E. Mason Hopper, has performed his work in a highly capable manner.

Cast

Daniel Canavan.....Tom Moore
Honora Canavan.....Sylvia Ashton
Beatrice Newness.....Naomi Childers
Rodman Cadbury.....Bertram Grassby
Jim James.....Mortimer E. Stinson
Horace Slayton.....Sydney Ainsworth
Adapted from Rupert Hughes' Story "Canavan."
Directed by E. Mason Hopper.
Length, Five Reels.

The Story

Dan Canavan begins as a street cleaner and ends a member of society and the husband of one of society's most blasé and snobbish devotees, Beatrice Newness. While a white wing the Irishman is the most abject creature imaginable. One day he is polishing the Avenue and is not quick enough to dart from under the prancing hoofs of the horses drawing the Newness victoria. He is trampled upon and receives an indelible scar of a horseshoe on his chest, which proved later to bring him the best of luck.

Soon after he is brought to realize his latent power when he finds he can stop the movement of the world with a red flag. And this he makes his theory of life from then on—by figuratively and actively waving a danger signal he can get almost anything he wants. He is initiated into politics and his rise is rapid and substantial, until he becomes the czar of the city. His winning personality does as much as his fistic power in this rise to political suzerainty, and it wins for him as wife the woman whose horses stamped the lucky sign upon his chest.

But the man's manners have not improved to a great extent and the new Mrs. Canavan is soon disgusted and treats him with cold disdain. He again figuratively waves the red flag and she is made to realize the intrinsic worth of her husband whose style will finally improve, you are led to believe.

Program and Exploitation Catchlines: He Began as a Street Cleaner and Wound Up in Society Ranks.
Tom Moore in His Best Comedy.
An Adaptation of Rupert Hughes' Story, "Canavan."

Exploitation Angles: Tom Moore and the fact that this is taken from Rupert Hughes' Saturday Evening Post story are the selling points. A novel ballyhoo would be to have someone made up as the early Canavan wave a red flag with the title of the play and command people to visit the show

"Godless Men"

Reginald Barker Picturizes Ben Ames William's Stern Story of the Sea, Played by Splendid Cast. Released by Goldwyn.

Reviewed by Mary Kelly.

Closely resembling Jack London's stories of the sea and the evil men who own it, is Ben Ames Williams' "Godless Men," translated for the screen by Reginald Barker. In it are found the same types, the same uncompromising, unidealistic attitude toward life gained after years of hardihood and bitterness, and finding expression in acts of hate. With this sort of background, the presence of a pure girl and a minister with love for all men in his heart, lends a touch of striking picturesqueness, balancing the extreme horribleness of parts of the story with their beauty of character.

The theme is one of strong, compelling interest. A father who has lost faith in God and men and has taught his creed of hatred to his son, is forced to the bitter realization that the boy has become the incarnation of his own worst thoughts, and is incapable of any act of goodness. This prepares the way for an intensely dramatic death scene in which the son stabs the father. Overcome by the knowledge that his son is too evil to live, the father kills his own child.

The performance of Helene Chadwick is an exceptionally beautiful one. Her scenes with her father, to whom she is strangely drawn, though unaware of their relationship, are remarkable in their depiction of purity, goodness, and genuine affection. Russell Simpson, as "Black Pawl," senses the fine distinction between innate wickedness and the hardness that comes with years of disillusionment. In contrast is the sheer malevolence expressed by James Mason in the role of the son. Other examples of fine acting and fine directing are the performances of Alec. B. Francis, John Bowers and Robert Kortman.

Cast

"Black" Pawl.....Russell Simpson
Red Pawl.....James Mason
Ruth Lytton.....Helene Chadwick
Dan Dorrin.....John Bowers
Rev. Sam Poor.....Alec. B. Francis
Speiss.....Robert Kortman
Story by Ben Ames Williams.
Scenario by J. G. Hawks and Elfrid A. Bingham.
Directed by Reginald Barker.
Length, Six Reels.

The Story

Black Pawl, a pirate of the seas, is on his way back to the States. At a foreign port his son, Red Pawl, picks up two strangers, Rev. Sam Poor and a young girl, Ruth Lytton, whom he brings to his father. Black Pawl consents to give them passage, as something unaccountable attracts him to the girl.

Between Black Pawl and his son there is the most bitter hatred, as the father has imbued "Red" with his own evil-mindedness and has brought him up to know neither love nor mercy. Dan Darrin, second mate, falls in love with Ruth, and incurs the jealousy of both father and son. Black Pawl decides to break it up. Rev. Poor tries to instill the love of God in his heart, but Black Pawl's inclination to believe is offset by the memory of his own bitter past, which he relates to Rev. Poor, telling how his wife deserted him while he was on a sea voyage, and how he has held nothing but hatred for the human race ever since.

Newest Reviews and Comments

Soon after, a terrific storm comes up at sea, and all hands battle against it. Black Pawl, almost exhausted afterwards, drinks heavily. Ruth comes to his cabin to take care of him, and a wild desire for her takes possession of him. She shows her innocence and trust in him by kissing him frankly. He sees a locket around her neck, which he recognizes as one that his wife had worn. Opening it he discovers his wife's picture, and then understands why he has been so attracted to the girl. The incident reawakens the good in him, and he goes to have a talk with his son.

He offers to give up the ship to his son, who misunderstands his father's motive and snarls that it is because he is too old to keep up any longer. Then Black Pawl realizes how bitter and unquenchable is Red's hate. In the midst of their talk, Red stabs his father. Black Pawl, dying, takes his son's life, as he believes Red is too wicked to live.

Ruth and Dan acknowledge their love for each other.

Program and Exploitation Catchlines: The Story of a Man Who Thought He Had Lost All Love for Human Beings, Who Hated Even His Own Son and Was Ready to Desecrate Even the Purity of the Only One Who Believed in Him—A Young Girl Who Crossed His Path Late in Life. See How She Saved Herself.

A Life of Hatred That Brought Its Own Retribution—A Father Who Awoke from Sin to Find His Own Evil Self Reflected in His Son—A Girl Whose Great Goodness Kept Her Safe.

A Story of Life on a Ship, of Fights and Storms and of a Great Love.

Exploitation Angles: Tell that this is Ben Ames Williams' story, "Black Pawl," and play up strongly the feature of the man wh odenied and defied God. This has proven the best appeal in the pre-release advertising. Emphasize the sea flavor of the story and play it strong as an unusual production.

"All Soul's Eve"

Mary Miles Minter in a Dual Role in a Pretty Irish Story Released by Realart

Reviewed by Herbert Caryl.

"All Soul's Eve," a Realart production, with Mary Miles Minter in a dual role, is a heart-stirring, tender photo-dramatic presentation of a beautiful Irish legend—that spirits of loved ones return for a brief communion with the living.

Scenes of "All Souls' Eve" are filmed in fine settings. The two distinct Minter impersonations—that of Nora O'Hallahan, beloved little Irish girl, and Alice Heath, beautiful, generous and a good mother, are up to her usual standard. As Alice Heath she has the sweet womanly composure of the happy wife and mother. As Nora, the Irish girl, she gives a portrayal of a character full of youth whose life is beset by tragedy. Also she presents a charming picture of a statue. Jack Holt carries the principal male role with great effect. Carmen Phillips as usual does the vampire role with honors.

"All Souls' Eve" is a gripping picture, splendidly produced.

Cast

Nora O'Hallahan / Alice Heath ..... Mary Miles Minter
Roger Heath ..... Jack Holt
Olivia Larkin ..... Carmen Phillips
Dr. Sandy McAllister ..... Clarence Geldart
Peter Heath ..... Mickey Moore

Director, Chester Franklin.
Author, Anne Crawford Flexner.
Scenarist, Elmer Harris.
Length, Five Reels.

The Story

Nora O'Hallahan, beloved little Irish girl, on "All Souls' Eve" is alone in her little cottage. Her mother is in America and Nora is soon to join her. Nora watches the people come from the church and waits for the spirits of her father and brother, both of whom have died. When the spirits appear she tries to embrace them but they vanish.

A few days later Nora starts for America. The village folks gather to bid her good-bye. Her departure with a goat as a present from a boy friend is a mixture of happiness and sadness. Reaching America she finds her mother has just died of heart failure. The little alien takes a note her mother has left and goes to the household of Roger Heath and becomes the nursemaid of little Peter Heath. Love reigns supreme in the hilltop home of Roger Heath, sculptor. Alice Heath, the wife is as generous and good as she is beautiful and is worshipped by her husband and little son.

Down in the valley there dwells one Olivia Larkin, who nurses a passion for the sculptor. By a false story of burglars she tries to lure him but fails. Dwelling in the woods is a crazy old man, "Daddy" Lawson. Folks think him a harmless lunatic but he has a delusion that the bank owes him a million dollars. Olivia plants the poison in his warped mind. She tells him Alice Heath prevents the bank people from paying him the money. "Daddy" Lawson kills Mrs. Heath. Bereaved Roger Heath cannot go on with his work, a statue of his wife. Olivia Larkin tries to win Roger. For a time Roger joins her fast set but soon drifts away.

Again it is "All Souls' Eve." Nora is watching at the bedside of little Peter Heath, who is seriously ill. Down stairs on a couch, Roger, the father, lies in a drunken stupor. Again the Irish legend comes true. Mrs. Heath in spirit comes to comfort her striken son and desolate husband, but she is helpless to act and transfers her mother love to Nora, who acts promptly and saves little Peter's life just as good Dr. McAllister arrives in the storm.

Slowly but surely Nora's manner and appearance become like Mrs. Heath. Roger soon finds in Nora an inspiration. He asks her to pose for him that he may complete the statue of the dead Alice. At last he gives up drink and makes a success of his work. Feeling that Alice has come back to him in the person of Nora, the little Irish nursemaid, Roger asks her to become his wife and mother of little Peterkins, which she does.

Program and Exploitation Catchlines: An Irish Love Story.

Mary Miles Minter in a Dual Role Story.

A Tender Love Drama of a Little Irish Girl.

Exploitation Angles: Sell Miss Minter but sell her through the story. With the various angles of spiritism still an engrossing topic, make the most of this story of the loved wife who comes back to her husband through the person of the little maid. Play this to the limit and you should get a cleanup.

"Wild Men of Africa"

Authentic Films of East African Tribes Made by Dr. Leonard J. Vandenbergh and Presented by Adolph Zukor, Famous Players-Lasky

Reviewed by Jessie Robb.

Dr. Leonard J. Vandenbergh, explorer and anthropologist, returned last August after a period of eleven months spent in British East Africa, Uganda, the Congo and Nile countries, photographing the various tribes which live in these regions. The results are pictures of excellent photography, which faithfully portray the peoples of the tribes; from the Masai, who stand from six to seven feet in height, to the pygmies, whose average height is slightly under four feet; their methods of living, customs, religious and medical ceremonies and practices, etc.

Many of the customs shown will appear disgusting, degraded and repulsive to civilized people, but the facts remain that all these practices represent various stages of social and mental development. And there are stages of mental development in these negroes; the highest represented by the Baganda, the only tribe which do not disfigure their bodies with hideous scars and deformities and who practice industries and trades, though only in crude forms, down through varying degrees to the pygmies who seem but one degree removed from the simians. Dr. Vandenbergh found it necessary to stage but two of the customs shown; the horrible manner in which the Kikuyus dispose of the dying, and the sacrifice of a virgin to the Nile god, a custom now forbidden by the British Government. With these two exceptions the pictures show actual occurrences.

An explanatory map which gives the route of the expedition and the locations of the many different tribes preceded each showing at the Rivoli Theatre, New York City, where these pictures are being shown in two-reel sections each week. The cordiality with which these films were and are being received by the spectators demonstrates that so-called "highbrow" films have entertainment value for the theatres as well as educational value for schools, museums, colleges, etc.

Photographed by George B. Shattuck.

Entire length, 10 reels, divided into two 5-reel sections.

"The Snob"

A Clean Comedy of College Life Starring Wanda Haley and Released by Realart

Reviewed by Herbert Caryl.

A rollicking, clean comedy of college life, carrying a lesson in democracy, "The Snob," with Wanda Hawley in the title role, is an entertaining Realart release. Saturday Evening Post readers will recall "The Snob" as a clever college yarn by William J. Neidig. Aided and abetted by Miss Hawley and William Lawrence and such clever comedians of the screen as Walter Hiers and Sylvia Ashton, Realart has produced from the magazine story a sparkling comedy, brimming over with youth, pep and fun.

A pretty girl who snubs the college football hero, her social climbing mother, her meek daddy, a thrilling gridiron battle with its cheering crowds, a college boarding house, a senior prom, and to cap the climax a college wedding, are among the characters and scenes of this delightful moving picture. Miss Hawley is an ex-coed of the University of Washington. As an American college girl she gives a realistic portrayal of the part of Kathryn Haynes, an alluring, pretty, vivacious university student who overcomes her snobbishness.

"The Snob" has a special appeal to the local school and college spirit and offers great exploitation possibilities. High school, prep school, normal school and college students will like it and so will graduates and others who like a clean, wholesome comedy.

Cast

Kathryn Haynes ..... Wanda Hawley
Bill Putnam ..... William Lawrence
Mr. Haynes ..... Edwin Stevens
Mrs. Haynes ..... Sylvia Ashton
Betty Welland ..... Julia Faye
Harry Welland ..... Walter Hiers

Directed by Sam Wood.
Author, William J. Neidig.
Scenario by Alice Eyton.
Length, Five Reels.

Newest Reviews and Comments

The Story

Kathryn Haynes is the daughter of Jimmie Haynes, ex-sheepherder, who accidently becomes an oil millionaire. Mrs. Haynes has become very snobbish with her riches and is socially ambitious. Home from college and marred by the snobbishness of her mother, Kathryn meets Bill Putnam, a college student, when he saves her from a fall in front of the railroad station. Later, as the guest of her wealthy chum, Betty Welland, Miss Haynes is formally introduced to Bill. Putnam has been working his way through college by waiting on table but had given up his waiter's job to Harry Welland and other volunteers in order that he may play on the football team. Bill is the hero of the football game and Kathryn is happy to have his name five times on her dance card at the senior prom. But she changes her mind quickly when she learns that Bill has served as a waiter at a college dining club. She abruptly cancels all her dances with him. His wealthy friends give a much needed lesson in democracy. They all tell her they are waiters, too.

Kathryn leaves the dance in a rage. Next morning she prepares to leave Betty Welland's house in a great huff. Betty tells her that those she scorned are scions of wealthy families and that Bill Putnam, though poor, is a real fellow. Poor, ill-advised Kathryn is perplexed by this democratic spirit. She takes a taxi for a ride in the park. Th eautomobile has a blow-out, and Kathryn is struck by the friendly and helpful manner of the driver of another machine who aids the chauffeur of her car to put on another tire. Kathryn comes to the conclusion that work and service are the real things in life after all. She goes to a small restaurant near the campus and is further impressed by the snobbishness of a girl cashier who refuses to wait on table. Kathryn decides to atone for her snobbishness and offers to help the motherly woman who runs the restaurant.

Donning a white apron, Kathryn goes to work behind the counter and gets a real glimpse of human nature and life. College boy friends of Bill Putnam find her there and run off to tell him. Bill loses no time in getting to the restaurant and their engagement to wed is made over the lunch counter. Mr. Haynes comes to the college, gets the young people safely married and puts Putnam in charge of his oil interests just as Mrs. Haynes arrives, too late for the wedding in Bill's college room.

Program and Exploitation Catchlines: A Snappy College Drama with Wanda Hawley.

Real College Spirit in a Real College Play—The Pretty Girl—The Football Hero—The College Boarding House—And All the Rest.

Wanda Hawley as the Smiling Heroine in a College Story.

Exploitation Angles: Make strong appeal to schools and colleges. In a college town rip things right up the back. For the general appeal use the magazine origin of the plot and you can make a mild appeal to the semi-Socialist with the democratic theme.

"The Mad Marriage"

Five-Part Universal Production Presents Carmel Myers in Greenwich Village Story

Reviewed by Robert C. McElravy.

A story typical of the Greenwich Village of popular conception is pictured in "The Mad Marriage," a five-part Universal subject. Carmel Myers is the featured player, with Truman Van Dyke, Jane Starr, Nola Luxford, Lydia Yeamans Titus and others in the supporting cast.

The production as a whole is one of good light entertainment value, attractively presented, and while the plot is a thin one there are some interesting character types and a number of humorous touches. The story takes considerable time in establishing a motive, owing largely to the introduction of the girl called Bob at the beginning. This character is made to seem important in the life of the artist-hero, while as a matter of fact she is not and later drops completely out of the tale. With the sudden marriage of the artist to Jane Judd the piece begins to get its bearings and becomes more definite in its interest. The arrival of the baby and Jane's subsequent efforts to determine whether she loves the artist or her playwright admirer bring on some situations which go deeper than the previous surface emotions. There is some over-acting and some of the close-ups could well be eliminated.

The staging of the scenes of the pageant is good and the mounting of the production as a whole is acceptable.

Cast

Jane..... Carmel Myers
Jerry.....Truman Van Dyke
Willie .....William Brunton
Mrs. Brendon.....Virginia Ware
Harmonia .....Margaret Cullington
Althea.....Jane Starr
Christiansen.....Arthur Carewe
Bob.....Nola Luxford
Mrs. Boggs.....Lydia Yeamans Titus

Story by Marjorie Benton Cooke.
Scenario by Marion Fairfax.
Directed by Rollin Sturgeon.
Length, Five Reels.

The Story

Jerry Paxton, in "The Mad Marriage," is a struggling young artist in Greenwich Village. He is interested in a girl called Bob when the story opens, but later transfers his affections to Jane Judd, a helper about the studio. Jane is a pretty girl with secret aspirations to be a playwright, but Jerry thinks her a plain, unambitious person. He marries her because he thinks she is so restful.

Jane takes part in a society pageant for which Jerry designed the costumes, and here, acting in the role of Judith, she attracts the attention of a young playwright named Christiansen. They work together secretly on a play and at a critical time Christiansen sends Jane an advance check for a thousand dollars. A baby is born to Jane which irritates Jerry greatly. On the opening night of the play Jerry attends and becomes wild with jealousy as Jane and Christiansen receive the honors of authorship together.

Jerry and Christiansen have a personal fight over Jane and she flees from both until she can make up her mind which she loves. With the sickness of the baby her heart turns to Jerry and later a reconciliation follows.

Program and Exploitation Catchlines: A Story of Greenwich Village with Carmel Myers.

Story of an Artist Who Had Two Loves.

Artist Life as It Is in Greenwich Village—A New Carmel Myers Play from Marjorie Benton Cooke Story.

Exploitation Angles: Play this as a story of Greenwich Village and from the novel, "Cinderella Jane," by Marjorie Benton Cooke. Use Miss Carmel's name, but the Village angle will sell the play more strongly, so work on that, with perhaps a free matinee for girls with bobbed hair.

"The Flame"

Latest Release of Stoll Company of America Fails to Measure Up to Good Standard Set by Their Previous Releases

Reviewed by Jessie Robb.

The latest release of the Stoll Company of America, "The Flame," a screen adaptation of the novel of the same name by Olive Wadsley, fails to measure up to the good standard set by their previous releases. The story starts out well and gives promise that the development and adventures in the world of the two waifs of the slums will be vitally interesting, but as given on the screen, the story is a stilted melodrama, with the main threads confused with a multiplicity of extraneous characters and incidents as if the scenarist had endeavored to retain everything and person mentioned in the novel. The interiors used are palpably "setty," lacking good taste in the furnishings and further suffering from harsh lighting. But of the exteriors, another tale may be told, the old French and Italian gardens being especially beautiful.

It is difficult to say whether the director or actors are to blame for the continuous artificiality of the acting displayed. The entire cast is guilty of over-gesticulation and a play of the facial muscles that verges on grimacing. Considering the fact that the screen is a sensitive medium, such exaggeration is unnecessary to convey the nuances of feeling and emotion. In addition, the picture needs re-subtitling, as the titles used are too British in phraseology for the average American audience, where they are not stilted and flowery.

Cast

Capt. Wynford Saumarez..Clifford Pembroke
Sir Charles Saumarez.....Arthur Cullen
Dr. Lindsay.....J. Edwards Barber
Toni (as a child).....Iris Lunan
Toni.....Evelyn Boucher
Fane (as a child).....Sidney Wood
Fane.....Fred A. Thatcher
Lady Henrietta.....Dora de Winton
Lord Robert Wycke.....Reginald Fox
Mrs. Carr.....Gertrude Petley
Comte de Saulnes.....Mons. Win Lenders
Mrs. Bayliss.....Elsie Mack
Diane.....Mollie McLeod
Hyacinthe Fauroy.....Madame Maupain
Boris Ritsky.....Roland Myles

Story adapted from the novel of the same name by Olive Wadsley.
Scenario by F. Martin Thornton.
Directed by F. Martin Thornton.
Length, Five Reels.

The Story

At the death of their father, Captain Wynford Saumarez, who has become impoverished through drink, Fane and Toni are adopted by their uncle, Sir Charles Saumarez. His wife, Lady Henrietta, objects to the whole proceeding and vents her wrath on Toni, as she has taken a liking to Fane. The children go to different schools. As the years pass, Fane develops into a snobbish prig, while Toni grows into a charming girl with a pronounced talent for drawing. Sir Charles dies and Toni is left to the mercy of her aunt and brother, with but one friend, Lord Robert Wycke. He loves Toni, but has made an unfortunate marriage with a woman who is living a dissolute life in Paris.

Lady Henrietta and Fane conspire to send Toni to a strict school. The conditions are unbearable and she flees to Robert in Florence. When she arrives, he is leaving for Russia and leaves her in the care of the housekeeper of his friend, Comte de Saulnes. Lord Robert finishes his business in Russia, but on his journey back is attacked and left for dead on the road.

Toni is stunned by a telegram announcing his death. Comte de Saulnes proposes to her and Toni promises to answer him in a month. She has learned of the death of Robert's wife and mourns at the release which came too late. One day she is surprised at what she thinks is a vision. The report of Robert's death was false. He had been wounded and thrown into prison and just freed. Robert and Toni are united.

Program and Exploitation Catchlines: Adaptation of Novel by Olive Wadsley.

A Story of the Adventures of Two Waifs of the Slums.

A Melodrama Adapted from the Play, "The Flame."

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White.) Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406. Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman.

TOM MIX SERIES.

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails. Vol. 48, P-99.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P.-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912; C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy) Vol. 48, P-595.

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153; Ex. Vol. 48; P-195.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5,101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennet—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton) —4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47; P-1084; C-R. Vol. 48; P-282.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft. Vol. 47; P-641; C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft. Vol. 41; P-646; C-R, P-852. Ex. Vol. 48. P-562.
To Please One Woman (Lois Weber Production)—L-6,086 Ft. Vol. 47; P-913; C-R, Vol. 48; P-164.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,-927 Ft. Vol. 47; P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

January.

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R, P-406.
The Jucklins (George Melford Production) —L-6023 Ft. Vol. 47; P-1080; C-R, Vol. 48: P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft.
The Inside of the Cup (Cosmopolitan Production). Vol. 48; P-465; C-R, P-538.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production). Vol. 48; P-594.
The Frontier of the Stars (Thomas Meighan).—L-5,693 Ft. Vol. 48; P-462.

February.

Brewster's Millions (Roscoe Arbuckle)—L-5,-502 Ft.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft.
Chickens (Douglas MacLean—Ince Production).
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production).
The Price of Possession (Ethel Clayton—Hugh Ford Production).
What's Worth While? (Lois Weber Production).

COMEDIES.

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorea.
Feb. 20—A Little Atlantis.
Feb. 27—Modern Aspects of Japan.

PARAMOUNT MAGAZINE.

Magazine.

Feb. 6—Magazine Subjects — Cartoon (Hootch and Mootch).
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects—Cartoon by Frank Moser.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Go and Get It (Marshall Neilan Production —Seven Reels). Vol. 45; P-642; C-R, P-913. Ex. Vol. 47, P-187.
The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
The Jack Knife Man (King Vidor—Six Reels). Vol. 45; P-932.
Forty-five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special —Seven Reels). Ex. Vol. 48; P-307.
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714; Ex. Vol. 48, P-67.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,-600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640, C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Nineteen and Phyllis (Charles Ray). Vol. 43; P-216. C-R, P-282.

AMERICAN FILM COMPANY

Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

ZANE GRAY PICTURES, INC

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 48; P-101. C-R, P-282.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial.

Releases for Week of December 19.

The Empire of Diamonds (Perret Production—Six Parts). Vol. 47; P-1081; Vol. 48, C-R, P-46.
No. 10 of The Phantom Foe (The Foe Unmasked).
No. 3 of Velvet Fingers (The Hand from Behind the Door).
Park Your Car (Harry Pollard—One Reel)

Releases for Week of December 26.

Rogues and Romance (George B. Seitz and June Caprice). Vol. 48; P-97; C-R, P-164.
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet). Vol. 48; P-218. C-R, P-282.
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 16.

When We Were Twenty-one (H. B. Warner). Vol. 48; P-326.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

Releases for Week of January 23.

The Sage Hen (Six Reels). Vol. 48; P-461; C-R, P-538.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

Releases for Week of January 30.

The Killer (Six Reels). Vol. 48, P-596.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels).

Releases for Week of February 6.

The Devil (George Arliss—Six Reels). Vol. 48; P-593.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy (One Reel).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Honor Bound (Frank Mayo). Vol. 47; P-386; C-R, P-852.
No. 11 of The Dragon's Net (The Shanghai Peril).
No. 7 of The Flaming Disk (The Circle of Fire).
Maids A-Courting (Dorothy Wolbert—Two Reels—Star).
Twin Crooks (Lillian Byron and Charles Dorety—Century—Two Reels).
The Two-Fisted Lover (Hoot Gibson—Western—Two Reels).
West Is West (Harry Carey). Vol. 47; P-513; Vol. 48, C-R, P-46.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47; P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet.
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog (Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47; P-914; C-R, Vol. 48, P-282.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-star Cast). Vol. 47; P-1084; C-R, Vol. 48; P-406.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson—Western—Two Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217; C-R, P-406.
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-218; C-R, P-282.
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).
Tiger True (Frank Mayo). Vol. 48; P-467.
No. 16 of The Flaming Disk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Lady Friend (Joe Martin—Star—One Reel).
Outside the Law (Priscilla Dean—Eight Reels). Vol. 48; P-465. C-R, P-538.
Fire Bugs (Harry Sweet—Century—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vol. 48; C-R, P-46.
Black Beauty (Jean Paige).

CORRINE GRIFFITH.

It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

ALICE JOYCE.

The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousine Kate. Vol. 48, P-598.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

LARRY SEMON COMEDIES.

The Stage Hand.
The Sportsman.
The Suitor.

JIMMY AUBREY COMEDIES.

(Two Reels).

The Back Yard.
His Jonah Day.
The Decorator.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episode).
The Purple Cipher (Joe Ryan—Fifteen Episode).

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 23—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down On the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; C-R, P-1002; Ex. Vol. 48; P-62.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466. C-R, P-538.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282.
His Own Law (Hobart Bosworth). Vol. 47; P-385.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft.
Just Out of College—L-4,779 Ft.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. Vol. 48, P-594.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

GOLDWYN-BRAY.

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco .
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.

GOLDWYN-BRAY COMICS.
(One Reel).

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edwards).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).

GOLDWYN—INTERNATIONAL COMICS

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

L-J-SELZNICK ENTERPRISES

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47; P-641; C-R, P-1002.
The Daughter Pays (Elaine Hammerstein). Vol. 47; P-642; C-R, P-852.
Broadway and Home (Eugene O'Brien).
Pleasure Seekers (Elaine Hammerstein). Vol. 48; P-461.
The Greatest Love (Vera Gordon). Vol. 48, P-594.

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642

NATIONAL PICTURES.

The Invisible Divorce (Beatrice Joy—Walter McGrail). Vol. 45; P-252.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
Dec. 20—The Roar of Ambition (Conway Tearle).

SHORT SUBJECTS.
Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-251; C-R, P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels). Vol. 48; P-464; C-R, P-538.
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98; C-R, P-164.
Dec. 13—Hearts Are Trumps (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). Vol. 48; P-
Jan. 24—Coincidence (All-Star Cast—Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels). Vol. 48; P-596.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison—Six Reels).
Mar. 21—A Message from Mars (Bert Lytell—Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Navimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS

Sept. 27—The Great Redeemer (All-Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
Sawyer and Lublin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec—Neighbors. Vol. 47; P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). Vol. 48; P-597.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.
Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
29 East (Constance Binney). Vol. 46; P-534; CR, P-766.
You Never Can Tell (Bebe Daniels). Vol 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; CR, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; CR, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P.46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). Vol. 48; P-216.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels) Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin).
Love, Honor and Behave. Vol. 48; P-463.

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462; C-R, P-538.
The Tavern Knight. Vol. 48, P-596.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

The Big Show.
A Tray Full of Trouble.
The One Best Pet.

Christie Comedies.
(Two Reels.)

Shuffle the Queens.
Going Through the Rye.
Mr. Fatima.

Torchy Comedies.

Torchy in High.
Torchy's Millions.
Torchy Turns Cupid.

Mermaid Comedies.

Dynamite.
Nonsense.
The Simp.

Specials.

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.

The Song of the Paddle.
Hope of Adventure.
The Great Mirror.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs and Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

Ford Educational
(One Reel.)

Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

KINETO COMPANY OF AMERICA, INC

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.
The Ranger and the Law. Vol. 48; P-464.

Tusun Comedies.

Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

(Comedyart.)

Sweet Dynamite.
Hay Fever.
Open the Bars.

Sunset Burrud Scenics.

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 26—Up on the Farm.
Oct 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.

Oct. 7—Home Rule.
Nov. 14—Who Am I?

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). Vol. 48; P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)

There's a Reason.
Ship Ahoy.
The Toreador.
The Broilers.
Flicker, Flicker Little Star.
Mixing Business with Pleasure.
Up She Goes.
Westward Ho.
A Hunting We Go.
Get to Work.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).
Heidi (Two-Reel Prizma).

Hall Room Boys' Comedies.

Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.

GEORGE H. DAVIS.

Isobel Or the Trail's End. Vol. 47; P-645.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell — One a Week).

FOX-FISCHER MASTERPLAYS.

In The Shadow of the Dome.

INDEPENDENT FILM ASSOCIATION.
Neal Hart Series.

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

No. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

FILM SALES COMPANY.

Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.

GRAPHIC FILM CORPORATION.

The Wrong Woman.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

BERT LUBIN.

Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KREMER FILM FEATURES, INC.

Voices (Diana Allen). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

Re-Issues.

A Burlesque on Carmen (Chaplin—Four Reels).
Champion (Chaplin—Two Reels).
Jitney Elopement (Chaplin—Two Reels).
Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

KELWIN FILM COMPANY.

In the Days of St. Patrick. Vol. 48; P-467.

J. P. McCARTHY PRODUCTIONS.

Out of the Dust.

PLYMOUTH PRODUCING CORPORATION.
Cleveland, Ohio.

Top-Notch Comedies.

MESCO PICTURES.

Jesse James Under the Black Flag.

REELCRAFT PICTURES CORPORATION.

Royal Comedies.

No. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

Romances of Youth.

A Bold Pirate.
Summer Days.
Sunshine.

Billy Franey Comedies.

The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

RENCO FILM COMPANY.

Lavender and Old Lace.

S. E. ENTERPRISES.

Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

Two-Reel Comedies.

Waffles and Wallops.
Movies and Maniacs.
Oh, What A Circus.

GUY CROSWELL SMITH.

The County Fair. Vol. 48; P-466.

SUNRISE PICTURE CORPORATION.

The Price of Silence (Peggy Hyland). Vol 48; P-150; C-R, P-282.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.

UNION FILM COMPANY.

Alt and Howell Comedies.

C. B. PRICE CO., INC.

Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

WESTERN PICTURES EXPLOITATION. COMPANY.

A Dangerous Pastime.

WILK & WILK.
(Lee Kids Comedies).

The Circus Imps.
The Dixie Madcaps.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

The exhibitor is paying you, Mr. Projectionist, a good wage, as wages go. He proposes buying a new screen and asks your advice as to a painted, a calsomine, a metallic surface or a bead screen.

Tell us what your advice would be and what you base it on. Don't bother saying such matters are none of your business, because they very muchly are, since they have to do with projection.

Don't bother explaining that the exhibitor never consults you in such matters, therefore it is not worth while understanding them, because the reason you are not consulted is that you have never given evidence of knowing anything worth while about them. And don't forget that KNOWLEDGE IS POWER.

Is Starting a Show

D. M. Gray, Herrin, Illinois, is a novice who proposes to start along the right track in entering the projection field. He writes us thusly:

Dear Mr. Richardson: Inclosed find four dollars for a copy of the handbook; also tell me where I can obtain the Hawkins Electrical Guides.

Am just a crank turner now, but if study will make me a projectionist I will be one in due course of time. Am starting a show in a mining town, and want the brightest picture I can get. Have Powers Six A and direct current, from 100 to 110 volts. Amperes 40 to 60. Have a room twenty-five by seventy-five feet.

Want a picture twelve feet wide. Tell me how you would fix everything in the projection room. Let me hear from you at once. If there is a charge I will pay it.

Welcome to Our City

Welcome to our city, Brother Newcomer Gray. Happy New Year and lots of success in your venture. Started to reply by mail, but this should interest our readers and so I'll save you the charge and reply in the department, sending you a carbon to save time.

First and foremost, be sure you have a good screen surface. Would suggest white calsomine or paint, according to what kind of underlying surface you have, as per page 183-4 of handbook.

Border your screen in black, or some very dark non-gloss color, and be very sure the rays from your music lights do not reach the screen, either directly or by reflection from the music, and, EQUALLY IMPORTANT, that the audience cannot see the music lights.

If you have a piano, and you cannot do it any other way, put some sort of opaque screen back of the pianist. Let it extend just high enough so that the light is hidden completely. Your pianist won't like this, but you are paying her or him to play your piano, not to pose before the audience.

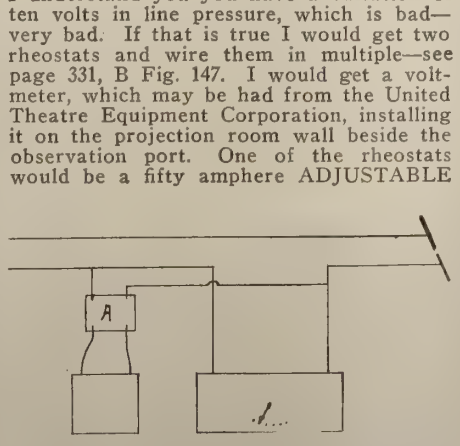
I would suggest that you decorate the front of your theatre with something, such as potted plants, artificial green, etc., but this is a dangerous thing, because it must be made really appropriate and pretty else it is worse than nothing at all.

If you do anything of the sort, remember that it will be necessary to make some changes in it say once every week or two weeks. Your people will tire of looking at the same thing all the time—there is no excellence without great labor.

You could also, especially in the winter, use some tastefully arranged decorations of evergreen on the sidewalks, but as we said, such things must be artistically done or they were better not done at all. Rightly done they add immensely to the pleasing effect of such a room as you most likely have—a room rather bare, and perhaps not very pretty, as it probably was not designed as a theatre. You see I have to guess at a lot of things, but you are not to blame for that because you have only asked for advice as concerns the projection room.

Your Projection Room

And now as to your projection room. As I understand you you have a variation of ten volts in line pressure, which is bad—very bad. If that is true I would get two rheostats and wire them in multiple—see page 331, B Fig. 147. I would get a voltmeter, which may be had from the United Theatre Equipment Corporation, installing it on the projection room wall beside the observation port. One of the rheostats would be a fifty amphere ADJUSTABLE 110-volt rheostat and the other a non adjustable twelve or fifteen amphere rheostat. I would wire them as per sketch and would use only the adjustable rheostat when voltage is maximum, but when the voltage drops so that you can no longer maintain the amperage at the arc by moving the handle of the adjustable rheostat, I would close switch A and cut in the adjustable.



Wiring Diagram

It is possible you might be able to handle the thing fairly well with the adjustable rheostat alone.

You could write the Nicholas Power Company about that. Their address is 90 Gold street, New York City. What you want is something with which you can maintain steady amperage flow under a variation of from 100 to 110 volts pressure, and I doubt if that can be done with one rheostat.

I have suggested fifty amperes, for that, with proper lens adjustment, will give you ample brilliancy, provided you so adjust your carbons that the crater will be maintained approximately as per C, figure 123, page 295 of handbook.

The correct angle of the crater with optic axis is 55 degrees, but it would be too much to expect you to understand that I guess. For 50 amperes D C you want, for your condition, a 6.5 collector lens (lens next arc) and a 7.5 converging lens (front condenser lens), set so that their curved surfaces are not more than .0625 (1-16) of an inch apart.

Distance from Centre

The distance from centre of condenser combination to projector aperture should be just a trifle less than 17 inches—say 16.75 inches. If the working distance (distance from film to first surface of projection lens when picture is in sharp focus on screen)—is not to exceed five inches, which it will not be, a projection lens having a working aperture of two inches will serve your purpose very well.

As to your revolving shutter, it would require too much space to give you detailed instructions here. I would suggest instruction No. 18, pages 469-70-71-72-73-74-75 and 76 of the handbook, which will give you a comprehensivve understanding of the principles involved in the shutter, after which I will be glad to advise you somewhat in detail, if it is necessary.

Make your observation port of good size—don't try to squint through a knothole—and stop your lens port down to the actual requirement of the projection light bean.

No Apology to Offer

We have no apology to offer for the length of this instruction. It won't interest the projectionist much, but we must not forget that the beginner is with us and there was a time when we were beginners. Moreover this information will tend to enable Mary Pickford, William Hart et al to appear before the miners of this small town as artists, instead of as shadowy, jumpy imitations thereof.

Then, too, it will tend to give the people of the small town involved greater value for their money, so you see you and I, Mr. Projectionist, are NOT the only ones involved in matters of this kind.

As to the rheostat matter it is possible

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

I have misunderstood your meaning and that you referred to the capacity of a rheostat you now have, but anyhow we will let it ride as it is.

Will mail address of publishers Hawkins Electrical Guides.

As True Now as Then

Recently we had occasion to ascertain the exact date of the first issue of the "Operators' Column", the title of the now Projection Department, when first published. The date was February 19, 1910.

In glancing through its contents we found the following editorial, which it seems to us is just as applicable today as it was that day eleven years ago, except that it would not apply to nearly so great a percentage of the total number of men engaged in projection. The title of the article was "Operators Over-Confident." The article read:

One of the things we have to contend with in the moving picture projection field is the know-it-all operator, and it is positively astonishing how numerous he is. The locomotive engineer, the clerk, the mason, the carpenter and practically all the tradesmen and professional men freely admit that there is something to learn in their business, and, as a rule, they are not only willing but eager to become better posted.

But not so with the average operator! He seems to have a perverted idea that he can supply the place of knowledge with a bluff. Try to tell him anything, or even to talk anything over with him, and he immediately gives you to understand that he learned all about that while still a baby at his mother's breast.

Clear as the Sky

The problems which, to you and me are the most perplexing, are to him as clear as the azure sky—though we can never pin him down to the point of imparting any portion of his wonderful knowledge. But should you happen to listen to his conversation for a while, or if you should examine his projection equipment, you are likely to get the impression that he is either a monumental l—r, or else he has made a serious mistake in estimating his ability.

This thing of pretending knowledge you do not possess is just sheer idiocy, since it operates to eliminate many chances you might have to learn. That there is much to learn in the matter of projection none but the fool will deny. The study of the laws of optics alone is an exceedingly deep one, while the electrical end is one which may well keep one busy for an indefinite period of time. True the projector itself is simple enough, still few there be who thoroughly understand its proper adjustment in all its details.

Get busy, gentlemen! Stop bluffing, study your profession and be ever ready and eager to learn. Don't imagine you know it all, for you don't, and the chances are that, were the truth known, you really are ashamed of how little you really do know when it comes right down to a show-down.

In this connection it is well that boards of examiners are making the test more difficult. At least it may serve to shake some of the egotism out of some of the know-it-alls when they get turned down, and start them doing some real studying to perfect them in their craft.

It Applies Today

The foregoing was, as we have said, written by the editor eleven years ago come next February. Barring the fact that at that time the level of projection knowledge was very far below what it is now, and that we now have a goodly leavening of men who have advanced far along the path of knowledge, it applies today exactly as it did then.

The level of knowledge is higher now, yes, but it is also true that there is vastly more to know now than there was then, so that the thing has, as a general proposition, altered but little.

In that day we had little if anything else than mechanism operators. Today we have many real projectionists, though even they have a vast amount yet to learn, as has also the editor himself, for that matter.

In that day all the "operator" was supposed to do was operate the projection mechanism. He was not expected to know anything beyond how to thread the "machine," adjust his light, re-wind and replace a blown fuse.

Of screen surfaces and the effects of various types of auditorium lighting on projection he was supposed to know, and did know exactly nothing at all. He knew that under certain conditions he got a keystone, but why he got it he did not even hazard a guess, and the accompanying distortion was to him entirely unknown.

And so it was with all those many problems which are now becoming generally recognized as a part and parcel of the necessary knowledge equipment of the projectionist of today.

Theatre managers and exhibitors of that day honestly believed that a fifteen-year-old boy could, with three hours' coaching, project just as successfully and as well as could the most experienced man, and when we consider the almost total lack of technical knowledge of projection in that day we must admit there was some ground for the belief.

But all that has been changed, thanks, at least to a considerable extent, we believe, to this department and the handbook, and will be vastly more changed in the next ten years, though the time will never come when you, I or any one else will know all there is to know about the profession.

But we nevertheless firmly believe that ten years from today will see the projectionist firmly entrenched as a man of importance, a man of accurate and wide knowledge, which knowledge is a necessity in efficient, artistic reproduction of the photoplay upon the screen.

The Rheostat and the Neutral

A bashful New York projectionist comes forward with the following:

Dear Brother Richardson: With re to a letter from R. Gerberg, December 4 issue, and your remarks on same, I will try to "show you" by citing a practical experience of the writer.

Had Powers rheostats in a local projection room. These rheostats were bolted to the angle iron frame work of the projection room and frame was in ground circuit. One rheostat was on positive and other on negative wire.

Foreign substance (metal) fell into the rheostat connected into the negative, which same, as I later discovered, contacted with rheostat frame. Naturally, under this condition, fuse blew when I closed projector table switch.

Reversing my polarities at leads to rheostat remedied the trouble until the day's toil was o'er, when I took rheostat down and discovered as above. Am making it my practice to connect all my rheostats on neutral, in future, and depending on my daily tests to show grounds.

Would like to read your opinion as to this. Also notice new Power's rheostats are equipped with ground clamps. Why?

As I am not seeking notoriety, and for business reasons, kindly omit my name. Keep up the good work. The Department gets better every week.

One Rheostat on Outside Wire

Had I your address, I would have returned your letter for further data. As nearly as I am able to dope out what you mean you had one rheostat on outside wire, which happened to be negative.

Something fell into the rheostat which grounded the grids or coils to the frame, which was, in turn, grounded through the frame of the room. Under this condition the fuse blew, presumably by reason of the fact that the ground thus formed connected with the neutral ground.

You reversed the polarity in a way that placed the rheostat in the other wire, which remedied the trouble.

Now see here, Mr. Man, do you purpose to tell me that you ran all day with your lamp polarity reversed? And even supposing you did that, will you be good enough to explain just in what possible way the reversal of polarity could or would produce the effect you describe?

Apparently you are telling us a ground eliminated a part of the resistance of your rheostat. Well, even so, what difference would reversing the polarity (changing the rheostat to the other wire) make? I'm afraid you have been "seeing things," brother.

What probably happened was just this: Just at the time you changed the wires,

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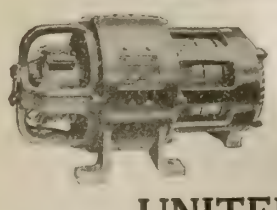

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the heat had either burned or warped the casing metal until contact was broken, so that the trouble ceased. By no circumstance we know of could the mere switching of wires, as you describe, change anything, under the conditions named, except to raise merry Satan's Dominions with the light on your screen.

A Remarkable Statement

Recently this department recommended that projectionists send their name and address to the Gundlach-Manhattan Optical Company, Rochester, New York, and receive, free of cost, a copy of their booklet of instructions on lenses. We repeat that recommendation, although our attention has been directed to a very remarkable statement contained in top half of page five of the aforesaid booklet. It reads as follows:

The distance the picture is projected is not so important unless it necessitates the use of lenses of abnormally short or long focus.

Theoretically, there is a loss of light in inverse ratio to the square of the distance, but in practice a picture of a given size can be projected within a reasonable distance without any noticeable change in luminosity.

Obviously this imposes a limitation to the size of theatres, therefore it is not advisable to make a theatre so large that good projection cannot be secured. The best results are obtained with lenses ranging between four-inch and seven and a half inch focal length and any deviation from these is not advisable.

An Odd Mixture

The foregoing is truly an odd mixture. In the main the advice is good, but the smile comes when they set forth the reasons.

For the benefit of the Manhattan Optical Company let us say that the law that "light intensity diminishes inversely with the square of the distance from its source" holds good, not "theoretically," but ALWAYS, but this law deals with an open light source ONLY. Once the light has reached a lens, and its rays are redirected by it, the operation of the law ceases.

Also for the benefit of the Gundlach Optical Company be it known that the reason there is loss of light in abnormally long projections is not because of the operation of the law quoted, or because of the length or distance the light must travel to reach the screen, but because of the fact that, due to divergence of the beam beyond the projector aperture, and the long working distance of laws E. F. projection lenses, the projection lens is unable to pick up the entire beam, and as working distance increases, projection lens diameter remaining stationary, this loss will increase, nor is it practicable to do more than limit it to a minimum, because a too-long focal length condenser, which would retard the condenser from the aperture and narrow the divergence of the beam, would necessarily operate to also retard the light source from the collector lens, and thus bring into operation the law quoted, merely transferring the loss from one position to another.

Jarred Him Loose

Fred H. Wood, Projectionist Princess Theatre, Springfield, Missouri, says:

A couple of articles in the department have jarred me loose. First—well I don't wonder at the question marks page 1260, November 13 issue. It does seem kinda foolish, but———!

As far as I am unable to see the only thing that could cause the placing of the carbon bearing the trade mark next the collector lens to give better results is that the line of dots on that side affects the forming of the crater, causing it to form at a better angle to the lens. I have on several occasions, experimented by cutting a line lengthwise of the carbon and setting it next the condenser. It gave improved results.

The second article that operated the jarrer is also contained in the same issue. It is titled "projection room waste" and is an editorial.

Well, brother, I'll bet there is three times the damage done to prints by careless operators (projectionists don't do it) than is done by exchange men, through the use of crooked reels etcetra.

I am inclosing some samples of work done by operators (projectionists don't do such things). Nine out of ten breaks and misframes are due to poorly made splices. The majority of losses sustained by the industry by the mis-handling of films has its seat in this one thing. A bad splice will offtimes cause from two to three feet of film to be ruined.

More Actual Need

At this time I believe there is more actual need and more room for talk, action and improvement concerning the care of film than in any other one thing concerning our work, though you could preach until crack of doom without doing some of the men in projection rooms any real good. I might add that there are still a lot of operators (projectionists don't) who believe in the punch marks as a necessity.

Changing the subject, I became tired of Allen and his Industrial Court in Kansas, and have moved back into the United States. Have a good job, good pay and a good boss. Conditions are fair down here, though there is still room for improvement. There is an Honest To God bunch of projectionists, and they are bound to keep going ahead, and now that I am located right you may hear from me more often.

There is no argument as to who reads the World first at the Princess, as I always beat the rest of 'em to it by a wide margin. By the way, my old handbook is about worn out. Will be ordering a new one some of these days. Have lens, charts and use 'em, too, with good results.

Have Put One Over

Guess you have put one over on us with regard to Allen and his industrial court. Whatcha mean, man, whatcha mean? Glad to hear from you again and to know you are comfortably settled.

As to the men and the exchange, why we think it is a pretty even toss, but even so, what has that to do with the matter after all?

The projectionist surely should have more respect for his profession than to follow the lead of exchange men in the abuse of film, or to allow himself to abuse film with or without a lead.

What you say about splices is true, insofar as poor splices causing much damage be concerned, but poor splices are but one serious item among several, two of which are too-tight tensions and injury through improper rewinding.

We shall be glad to hear from you whenever the spirit moves.

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Motor Wanted

T. A. Pier, Marysville, California, says:

Would it be possible for me to obtain a motor of about the size of the one used on the "Toledo Non-Rewind," with a speed of not to exceed 600 per minute, and if so where? I want it to use in connection with a theory of mine, which I will tell you about if it works.

Might say that I have just completed an automatic shut-off for my rewinder, which has several advantages over any I have seen to date. It is a great aid in a one-man projection room.

Have also put into use a daily card system which adds interest to the work and supplies a complete record of all past work. It consists of a pencil and pad of paper about four by five inches in size. Each night I record name of picture, by whom played, etc., as well as all pertinent data in connection with the work of projection.

With regard to the motor, we would suggest that you communicate with Walter Preddy, 187 Golden Gate avenue, San Francisco. Doubtless he can fill your wants. If not, either the General Electric or Westinghouse companies can, as they have about everything imaginable in the way of motors.

Don't know the address of their San Francisco offices, but you can get it by writing the G. E. at Schenectady, New York, or the Westinghouse Company at East Pittsburgh, Pa. No street address necessary in either case.

As to the other matters, why if you have a shut-off which is good, why don't you send it in for publication, for the benefit of others?

Get a Lens Chart

M. K. Walker, Spartansburg, South Carolina, writes:

Will look for answer to following in the department: Any advice given will be appreciated.

What distance from the lens should the lamphouse set in order to secure best results? Should the condensing lenses be about an inch apart, or should they be close together? My projector is a Power 6-B Cameragraph.

With regard to your first question, if you have a Power 6-B which was purchased within the past six months you were entitled to a lens chart with it. If you did not receive same we would suggest you write the N. Power Company, No. 90 Gold street, New York, asking WHY.

The distance of the center of your condenser from aperture (not lens) is dependent upon several things, but the chief consideration is the amperage you are using.

Get a lens chart. It would take a page of space to explain fully here. Your condenser lenses should be so that the apex of their curved surfaces are within not to exceed 1/16 of an inch of each other—as near as you can get them without having them actually touch. You had better send in four dollars for a handbook and get busy studying such matters.

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ARE YOU THOROUGHLY FAMILIAR WITH THE VENTILATION PROBLEM?

Do you know that fresh air blown in from above, or through the roof of a theatre—is the correct method?

Are you acquainted with the system that blows air on your feet, making it necessary to breathe the dust and dirt from the street?

And, of course, you know the old buzz fan, that churns up the same old foul air—and annoys your patrons?

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Better Equipment

Conducted by E. T. KEYSER

Protecting the Picture Theatre with a Modern Automatic Sprinkler System

By H. W. J. EDBROOKE

WHILE Automatic Sprinkler Protection has long been recognized as a most efficient means of safeguarding life and property in practically every other class of risk, neither theatre owners nor their patrons seem to have given much thought to this form of protection except in a few instances. The property value of the modern movie palace is greater than that of the average manufacturing plant; the profits are said to be larger and the number of lives that would be endangered by fire is many times greater.

Every progressive, wide-awake owner of a manufacturing or mercantile establishment of any size considers automatic sprinklers necessary to conserve his business with its accruing profits and the lives of those in his employ against destruction by fire. In some localities this protection is required by law. The United States Government required it in all war industries. Yet the theatre owners, particularly those owning movie houses, have either never given the matter serious consideration or else considered themselves immune to the fire danger.

The Chicago Ordinance

When the Iroquois Theatre burned in Chicago several years ago that city passed an ordinance forcing the owner of every legitimate and vaudeville house to equip his building with automatic sprinklers. (Picture houses were a negligible item at that time.) The ordinance was later expanded to include hospitals, asylums, orphanages and other properties where numerous lives were at stake. Other communities have taken similar steps, but in practically all cases the photoplay theatres have been overlooked. It must have been a thoughtless oversight, for the average movie house contains many fire hazards even though it be of the so-called fireproof construction.

Serious Fire Possible

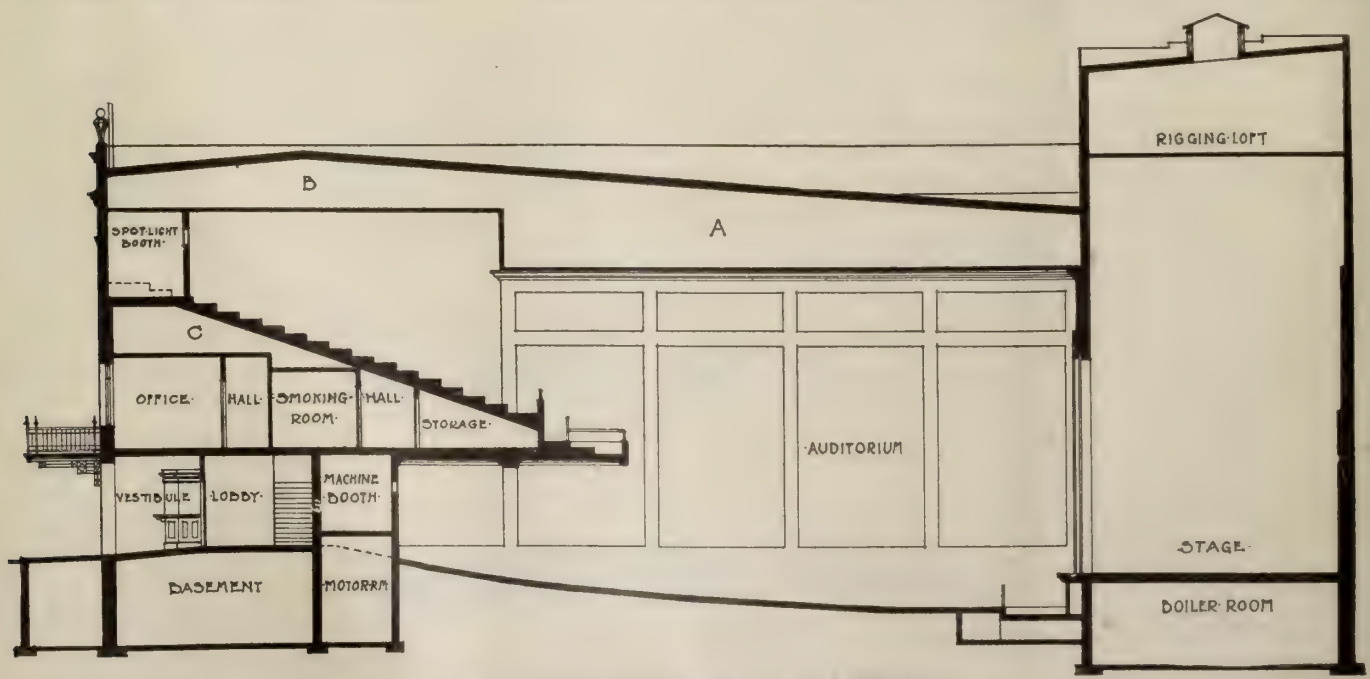
While millions of automatic sprinklers are now protecting property valued at billions of dollars scattered through the civilized nations of the world, the average man and woman are only superficially aware of their existence, and do not consider that it might be something that should concern themselves. While attending a movie show, if they give any thought to the safety of their lives, they rest secure in the knowledge that the theatre was approved and is periodically inspected by the municipal building department. They believe that the building code requires the very latest in fire-resistive construction and every known device needed to insure his or her safety.

The owner of the house seems to enjoy the same feeling of security. General construction, seating and aisle arrangement, number of exits, operator's booth and all other details of equipment and arrangement are in accordance with the ordinances and the best rules of practice. He does not realize that with all this he can still have a serious fire. To the uninitiated it would seem difficult to even start a fire without further fuel and it would be hard to convince him that numerous hazards already exist.

Construction Not Standardized

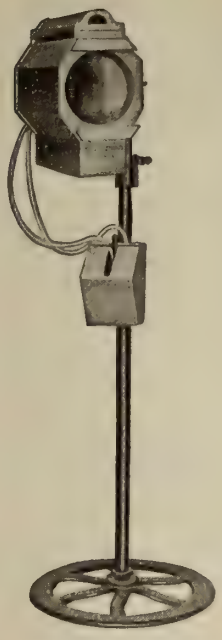
However, the fire insurance inspector or the fire protection engineer, both trained to recognize hazardous conditions, could point out some startling things in most of our houses. We must remember, however, that the building of movie theatres is rather a new industry, and, considered as a whole, has not established a definite standard of construction and arrangement such as has characterized the building of legitimate and vaudeville houses for several years past. Hence future experience may enable the architects to eliminate some of the present hazards.

In the meantime our problem is to make the thousands of photoplay houses now doing service as safe for both the owners and patrons as is possible, consistent with good practice. Let us see just what the existing hazards are and then we can better



LONGITUDINAL SECTION OF TYPICAL THEATRE

Showing a conventional arrangement. A and B are attic spaces, and C is an enclosed waste space



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determine the proper remedy therefore.

For the purpose of this discussion we will divide the movie houses into three groups. First, those constructed in recent years exclusively for movie productions; second, those converted from vaudeville or legitimate theatres into photoplay houses, and third, those now used for both movies and vaudeville or legitimate performances.

Generally Speaking

Generally speaking the first of these groups is the least hazardous of all. They are substantially built of fire-resistive materials; the electric wiring is in approved conduit and well located; the ventilating system is well arranged and more or less properly controlled; the operator's booth is fire-resistive and fairly well vented; the exits are plentiful, large and well arranged; the seats offer very little fuel unless the fire attains large proportions; so the whole seems generally satisfactory. Yet there are other features that are dangerous beyond the average layman's realization.

Most, if not all, of the large houses have a high, vaulted ceiling which, for appearance's sake, must be level, in the main. This is suspended below a roof that must have considerable pitch to provide proper drainage. The intervening space constitutes a blind attic that may be quite spacious in some sections. In this space are the wiring for the ceiling lights and ventilating ducts for changing the air in the auditorium and maintaining proper temperatures.

Up in the Attic

Oftimes these attics are provided with openings to permit a circulation of the air to pass through. Frequently the roof is of wood joist and plank construction covered with a composition roofing material. In a very few years this woodwork becomes thoroughly dried because of the artificial heat below and the sun's rays above. A flash of lightning, a defective wire, a careless workman making changes or repairs or spontaneous combustion may cause a fire at any moment.

A fire thus started could gain considerable headway before becoming evident to anyone in the theatre. A section of the ceiling or roof, or both, dropping from that height, even though it carried none of the fire, could cause great havoc in a full house of patrons, especially a matinee attended mainly by women and children. This large attic space, particularly if provided with vent openings, would constitute an excellent flue and hasten the spread of the fire. The ventilating ducts might, by reason of their forced circulation, communicate the fire to other parts of the building.

The False Stage

In many of these theatres there exists a shallow false stage either for looks or to accommodate speakers or special attractions. These are usually of light frame construction and the convenient space under them all too frequently becomes a catch-all for rubbish and other items that would otherwise be carried to the basement or to the alley. The whole or part basement with its coal supply, heating plant, ventilating apparatus and storeroom constitute a greater hazard than most people realize.

The ladies' rest room, with its wicker furniture, dainty upholstery and light curtains and tapestries, is becoming more of a hazard in this age when women feel privileged to smoke in semi-privacy. Then there are the men's lounging room, the offices and sometimes the children's nursery. There are organ lofts containing more or less dry wood, dust, and electric wiring, very often a bad combination.

In the second group we have all of the conditions already mentioned and more. Many of these houses were converted a few years ago when movies were not quite so popular and the profits so certain as they are at present. Because of these facts only slight changes were made so that conversion back to vaudeville or legitimate use might not entail much loss of time or a great expense. Hence some of them still contain at least portions of the old dressing, property and other rooms so necessary before the change. Some of the old furniture, scenery and fixtures are still stored there awaiting a fire of "undetermined origin." There is the old stage of wood, the painters' bridge, the gridiron, and worst of all a wood floor supported by dry wood timbers underlying the whole auditorium.

And now we haven't the actors, orchestra, property and stage men scattered around the building to detect a fire before it gets a good start. In some of them the large space back of the proscenium arch communicates with the blind attic; and in many there is still a lot of exposed wiring in more or less uncertain condition that may become "shorted" at any time and start a little blaze.

The Third Grouping

Then we come to the third group which embodies the usual dangers of a movie theatre with all the well-known hazards of a legitimate or vaudeville house. The stage folk and help are almost as apt to start a fire as they are to detect one. We have all the scenery, properties, electrical fixtures, paints and other materials that have made theatre fires so spectacular in the past. The chances of a fire starting are greatest in this group, but during those hours when the auditorium is occupied the other parts of the house are alive with people who might detect a fire and sound an alarm or try to extinguish an incipient blaze with whatever means were available. So group two would seem to offer the greatest opportunity for a serious fire.

Now that we have located and defined the hazards, how would a system of automatic sprinklers remedy them? Is it infallible and effective, and wouldn't the water damage be as serious as that caused by the average theatre fire?

First let us explain what constitutes a system of automatic sprinklers and then explain its functions.

A System of Piping

First, it is a system of piping filled with water and so arranged as to afford protection to every cubic foot of space. At regular intervals along the lateral lines of piping is a little sprinkler head whose operation is automatic, being actuated by the heat of a fire. In other words, when the fire starts the water starts. Instantly an alarm is sounded, notifying the proper authorities that the sprinkler system is in operation. Someone is then dispatched to locate the blaze and to shut off the water as soon as the blaze is extinguished or sufficiently under control. In most cities this alarm system is extended to the central fire station, so that the work of the system may be supplemented, if need be, by the fire department.

In a large percentage of fires under automatic sprinkler protection the amount of damage, both by fire and water, is so small that no claim is made. A record of 22,760 fires shows the average loss to be only $315.43, whereas the average loss per fire before the introduction of sprinklers was $7,361. Of these 22,760 there were 9,588 that made no insurance claim.

An electrical device may be installed in connection with the sprinkler equipment that will automatically close fire doors and shut down blower or ventilating systems, thereby eliminating draft and reducing the amount of damage.

Definite Territory for Each Sprinkler

All the sprinklers in any given area do not operate at one time unless the size of the fire warrants. The one head nearest the fire operates first, discharging from 15 to 30 gallons of water per minute (depending upon the pressure) and covering from 80 to 100 square feet of floor space. If one sprinkler is not sufficient to check the blaze the temperature will continue to rise and another head will open. Statistics show that about 82 per cent. of all fires are controlled by three sprinklers or less. So the water damage is minimized, but should the owner fear unnecessary damage from leakage or breakage (though instances of such are negligible) he may carry a sufficient amount of "Sprinkler Leakage Insurance" at a small cost.

A handy cabinet of extra sprinklers with wrench is kept on the premises so that any heads fused in the fire may be replaced and the system restored to operative condition immediately after the fire. It is then ready for another emergency. In cities where the fire department maintains a salvage corps they will see to it that the system is restored to normal before leaving the premises.

Installation Suggestions

By installing an automatic sprinkler system in the attic space marked A and B, on the section of a typical theatre it eliminates the necessity of placing sprinkler heads in the ceiling of the auditorium, provided the balcony is of fireproof construction.

If the balcony is of wood there should be sprinklers in that portion of the ceiling which comes directly over it. All other portions, except the vestibule, should be sprinklered.

Especial care should be taken to install sprinklers in portions similar to "C" which are enclosed waste spaces, and also in storage rooms where there is liable to be an accumulation of rubbish. A double row of sprinkler heads should be installed over the proscenium arch to wet the drapes and to form a sheet of water between the audience and the stage in case of fire.

The number, location and arrangement of sprinklers in an individual risk must finally be determined by the municipal authorities or the insurance interests having jurisdiction. Any reliable sprinkler company will prepare an estimate of the cost without incurring any obligation on the owner's part.

The insurance companies allow a substantial reduction in the rate (ranging from 40 to 90 per cent.) and the money thus saved often makes the cost of the sprinkler installation an attractive investment. In other words, a man is often well paid for protecting his own property and income. In view of these facts, can he afford to be without this protection, both because of economic and humanitarian reasons?

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More Lasting and
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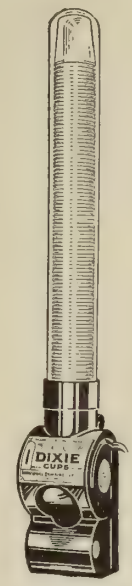
sell sanitary, individual Dixie Cups, at a liberal profit to yourself, without trouble and with little attention.

People gladly pay a penny for a real cup, round, glass shaped and protected under glass until vended.

This service is used by Keith, Loew, Moss and Fox Circuits, and in scores of well appointed picture houses. Your patrons will appreciate it and use it.



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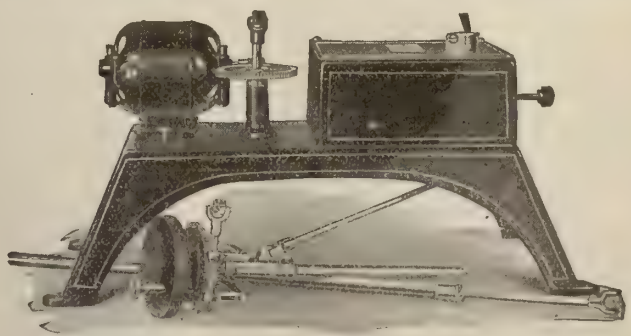

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Loew's Memphis State Theatre Installed Typhoon Cooling and Ventilating System

ONE of the most important features of the equipment of Marcus Loew's State Theatre of Memphis is the method of ventilation by the Typhoon Cooling and Ventilating System, similar to that in other Loew's theatres throughout the South.

The Typhoon System of cooling and ventilating is based upon the simple laws of nature, it having been demonstrated a long time ago by Ernst Glantzberg, patentee of the Typhoon System, that it was possible to maintain absolute comfort in theatres under the most adverse weather conditions throughout the warmest section of the United States, providing air is supplied into these theatres, at a sufficient velocity. This principle is carried out to the letter by the Typhoon Cooling System, which delivers cool air to the audience with an air motion of sufficient velocity to break up the aerial envelope surrounding the body, thus allowing a natural dissipation of the excess heat generated by the body.

Recent tests held in Chicago, under the personal direction of Chicago's chief of ventilation and conducted under actual working conditions with numerous subjects and varied conditions of temperature and humidity proved the merits of the typhoon system of cooling and ventilation.

Installed on the Roof

Wherever the construction of the theatre permits the Typhoon cooling and ventilating apparatus is installed on the roof, and by this means is enabled to draw pure, fresh air from high above the dirt and dust of the street, and blow it down through the grilles in the ceiling of the theatre, where it passes over the audience both in the orchestra and balcony with sufficient velocity to maintain a steady breeze; the air finally passing out at the rear of the theatre, through the opening doors or other exits. So completely does this system renovate the air in the theatre that it requires only one minute to completely change the entire atmosphere.

The Typhoon equipment installed in the State Theatre comprises two No. 28 and one No. 212 Typhoon Twin Sets, and one No. 112 Typhoon Single Set—the twin sets being installed in the attic space above the theatre, and the single set on the roof.

During the winter months perfect ventilation may also be maintained by simply reversing the operation, as carried on in the summer, thus drawing out all of the foul air.

For Heating Purposes

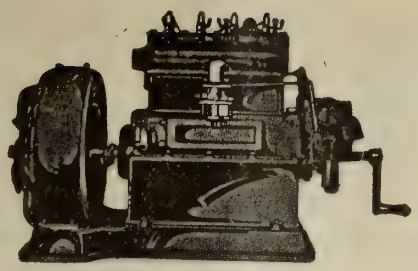
For heating purposes the process is likewise very simple, being very much the same operation as that which cools the theatre, the air, before passing into the theatre is forced through a heating chamber. Thus, when it reaches the audience it is of a sufficiently warm temperature to make all parts of the theatre comfortable.

So popular has this system of cooling, ventilating and heating become that a large number of the big new theatres being built throughout the south are installing typhoons. It is not only economical in its operation, but it is absolutely reliable, very little attention being needed to keep the apparatus in perfect running order.

The old days of hot stuffy theatres have passed. Movie fans have long ago demanded better pictures, and along the same lines are now demanding a better equipment in the theatres.

The Typhoon Fan Company has representatives in practically every large city in the country. Its business has so increased during the past year, that it has been compelled to establish new factories, in New York, New Orleans, and Chicago, from

LOEW'S STATE THEATRE, MEMPHIS
Showing ventilating grilles in ceiling through which Typhoon fans push the fresh air



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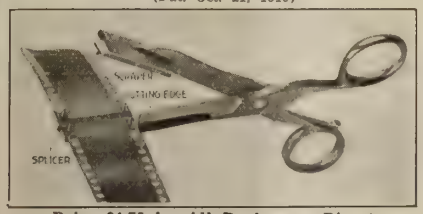
(Pat. Oct. 21, 1919)



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where it is sending out forces of salesmen and engineers to solve the different ventilating problems of exhibitors in every locality.

Prospects Bright

Ernst Glantzberg, president of the Typhoon Fan Company, who has been spending the winter in the South looking over the ventilation field for 1921, has returned to New York to spend a week, after which he will leave again for New Orleans, Atlanta, Dallas and other points.

Mr. Glantzberg is very enthusiastic over the prospects for a large increase in business during 1921, and reports that already many large orders for the Typhoon Cooling and Ventilating System have been received.

Why Keegan Now Boosts for Foamite Firefoam

They had the promising beginning of a bad blaze out at the Crown Theatre, of White River Junction, Vermont, last month, but Manager Keegan, who is a precaution-taking individual, was all ready for it and the promised hot time was nipped in the bud.

Here's what Mr. Keegan wrote to the Foamite Firefoam Company, who furnished the extinguisher that spoiled the conflagration:

December 23, 1920.

Foamite Firefoam Company,

New England Division, Boston, Mass.

Gentlemen—I desire to express my appreciation of the results obtained from one of your 2½-gal. extinguishers on the occasion of a fire we had at this theatre recently. A piece of poor film becoming stripped on the sprocket of our projection machine caught fire and communicated to the reel. We have three types of extinguishers in readiness for such an emergency and the Foamite being the nearest at hand the operator used it. A coating of foam was thrown on the film and the machine, and in probably less than a minute the flames were smothered, with a loss of less than three feet of the film.

A good feature of the Foamite is the after results. The foam spattered all over the booth and the operator. It did not short circuit a single bit of the wiring, and we found that by allowing it to dry on the machine over night we could rub it off with a solution of ammonia and water and bring it out as good as new. After becoming thoroughly dry a large part of the foam could be brushed off the operator's clothing and a trip to the dry cleaning plant brought his clothes out undamaged.

I have had three fires in my eleven years' experience in this business, one of which cost me $1,500. I do not think I would have sustained this loss had I been properly protected. I can recommend the Foamite to other exhibitors as an extinguisher that will do the business and I enclose my check in payment for another extinguisher that I am going to keep in another part of the building.

Yours very truly,
CROWN THEATRE,
H. C. Keegan, Mgr.

Simplex Machines Aided Children's Fund Benefit

For the occasion of the Children's Fund Benefit, given at Carnegie Hall, New York, Friday, evening, January 21, two new Simplex type "S" motor-driven projectors were installed, these machines being donated by the Precision Machine Company through its general manager, E. M. Porter, whose activities on various hard-working committees during the war are well known to the industry.

Kenneth R. Caldwell, of the Precision Machine Company, supervised the installation, and that the presentation of the two remarkable photoplays comprising the motion picture program was carried out so smoothly is but another tribute to the high-class projector manufactured by the Precision Machine Company.

Speedco Controls Are Popular

E. E. Fulton Company, Chicago, Ill., has installed a battery of four Fulco Speedco arc controls in Loew's Mall Theatre, Cleveland. It has also installed a pair of Fulco controls in the following Loew's theatres: Loew's Palace, Memphis; Loew's Valentine Theatre, Toledo; Loew's Theatre, Knoxville; Loew's State Theatre, Indianapolis; Loew's Theatre, Ottawa, Ont., and Loew's Theatre, Windsor, Ont.

The Fulton company also reports the following installations: The Hippodrome Theatre, of Napa, Calif., two Fulco Speedco arc controls. One of the finest theatres in Detroit, the Majestic, has installed Fulco Speedco arc controls. The Rialto Theatre Amusement Company, of Rock Springs, Wyo., is using Fulco Speedco arc controls to feed its projection arcs and a pair of Fulco Speedco arc controls are now in service at the Roosevelt Theatre, New York City.

Another Leland Installation

The Leland Theatre Supply House, of Montpelier, Vt., has just installed a Simplex mazda equipment for F. J. Dutton, of Waterbury, Vt.

Mr. Dutton, who has always been a consistent Simplex booster, has changed his projection lighting system from arc lamp to mazda.

A Hertner in Fairyland

Manager Conley, of the Fairyland Theatre, Long Beach, Calif., has just equipped his house with a Hertner double fifty ampere transverter.

The installation was made by J. Slipper & Company, Los Angeles.

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BUILDING OR BUYING a theatre you need "Modern Theatre Construction," by E. B. Kinsila. It tells what a theatre should be and how to be sure it is comfortable, attractive and safe. $3 postpaid. Chalmers Publishing Co., 516 Fifth Ave., New York.

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NEW 200-FOOT CAMERA, with F. 3.5 lens, $90; Tripods, $30; National Home Projector, $60; Minor wonderful F. 1.9 lens, $75; Motor-Driven Simplex Projector, $250; Motor-Driven Power's 6-A, $250. Ray, 326 Fifth Ave., New York.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pennsylvania.

EQUIPMENT WANTED

WANTED—350 opera chairs; second-hand, but must be in good condition. State full particulars and best price when writing. Oakland Theatre, Warwick, N. Y.

FILMS, ETC., FOR SALE

FOR SALE—"The Greyhound," 6 reels; "Millionaire Baby," 6 reels; "Lafayette, We Come," 6 reels; "The Barrier Between," 5 reels; "The Lottery Man," 5 reels; "Cycle of Fate," 5 reels; also large selection of serials, comedies, educationals, features, etc. Guaranty Pictures Co., 130 West 46th St., New York.

FOR SALE—One-reel, slapstick comedies with posters; two-reel comedies with posters, slides and photographs. Central Film Company, 729 Seventh Ave., New York.

THE ROSARY, SEVEN-REEL SELIG PRODUCTION; EXCELLENT CONDITION; WITH ADVERTISING, $200. WALTER SCHEUER, 117 West 46th St., New York City.

MISCELLANEOUS

100 SELECTED MUSIC ROLLS, $25 (classics, popular, dance); cost 50 cents to $1.50 each; used in theatre and ballroom. I buy new rolls weekly and sell them at one-quarter price after using. Also roll cocoa matting (new), 75 feet long; suitable for theatre aisle; cost me $35; sell at $18. Write for particulars. Playground Theatre & Ballroom, Forked River, N. J.

Something Good About Penn Censors After All

A noteworthy achievement recorded by Lewis M. Swaab, Philadelphia distributor for Simplex projectors, is indicated in a recent factory report which includes the installation of six Simplex projectors in the reviewing rooms of the Pennsylvania Board of Censors.

The projection of the Board is under the direction of Samuel Johnson, who is high in his praises for the Simplex qualities that enable this particular type of projector to stand up indefinitely under the exacting duties which censorship reviewings call for.

As an indication of the importance of high-grade projection, together with a substantial, well-built machine that will stand up under continual high speed that is demanded in this type of work, it is in order to remark that most elaborate plans are being made by the Massachusetts Board of Public Safety which is not only contemplating the equipment of a high-grade projection room for censorship purposes, but a most comprehensive installation of projection and electrical equipment upon which to examine prospective projectionists as well.

Better Grasp This Opportunity

One never knows when it may be necessary to make a quick screen announcement of something lost in the theatre, a program changed suddenly; or a last minute message to the audience.

The fact that thousands of exhibitors are using the Standard Gold Typewriter Slide is convincing proof of its value. For the benefit of those exhibitors, however, who have not yet become acquainted with this happy medium, its manufacturers, the Standard Slide Corporation of 209 West Forty-eighth street of New York will be glad to send a few samples for trial and inspection, without any cost.

The Standard Gold Typewriter Slide in the operator's booth or manager's box-office is the screen connecting link between the management of the theatre and its patrons.

Picture Theatres Projected

SACRAMENTO, CAL.—Famous Players-Lasky Corporation will erect moving picture theatre here. Address George W. Petter, Capital National Bank.

DAYTON, FLA.—H. T. Titus contemplates erecting moving picture theatre on Orange avenue.

MIAMI, FLA.—August Geiger is preparing plans for Lincoln Road Theatre, 180 by 140 feet, to be constructed in Spanish style of stucco and tile, with seating capacity of 1,000.

PENSACOLA, FLA.—City is to have new theatre with seating capacity of 2,000. Construction will commence early in January, 1921. Structure will cost about $300,000. Address Manager Williams, Palastine Theatre.

CHICAGO, ILL.—Morrison Hotel Company has plans by Holabird & Roche, 104 S. Michigan avenue for side addition to hotel and theatre on West Madison street, with seating capacity of 1,400 to close $2,000,000. Address Harry Moir, president, Clark and Madison streets.

CLINTON, ILL.—J. C. Wilson has plans by S. A. Clausen, Milliken Building, Decatur, for brick and reinforced concrete theatre, to cost $75,000.

BALTIMORE, MD.—Central Theatre Company, Equitable Building, has purchased site on Poplar Grove, near Harlem avenue, for erection one-story brick, stone and terra cotta theatre, 65 by 153 feet, to cost $75,000.

BOSTON, MASS.—Harry Ellenberg and associates have purchased site on Commonwealth avenue, near Harvard, for erection moving picture and vaudeville theatre, with seating capacity of 2,000

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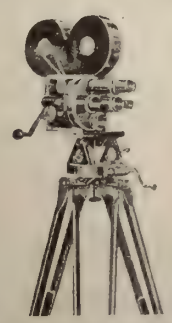

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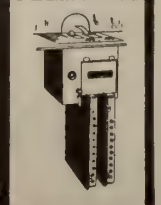

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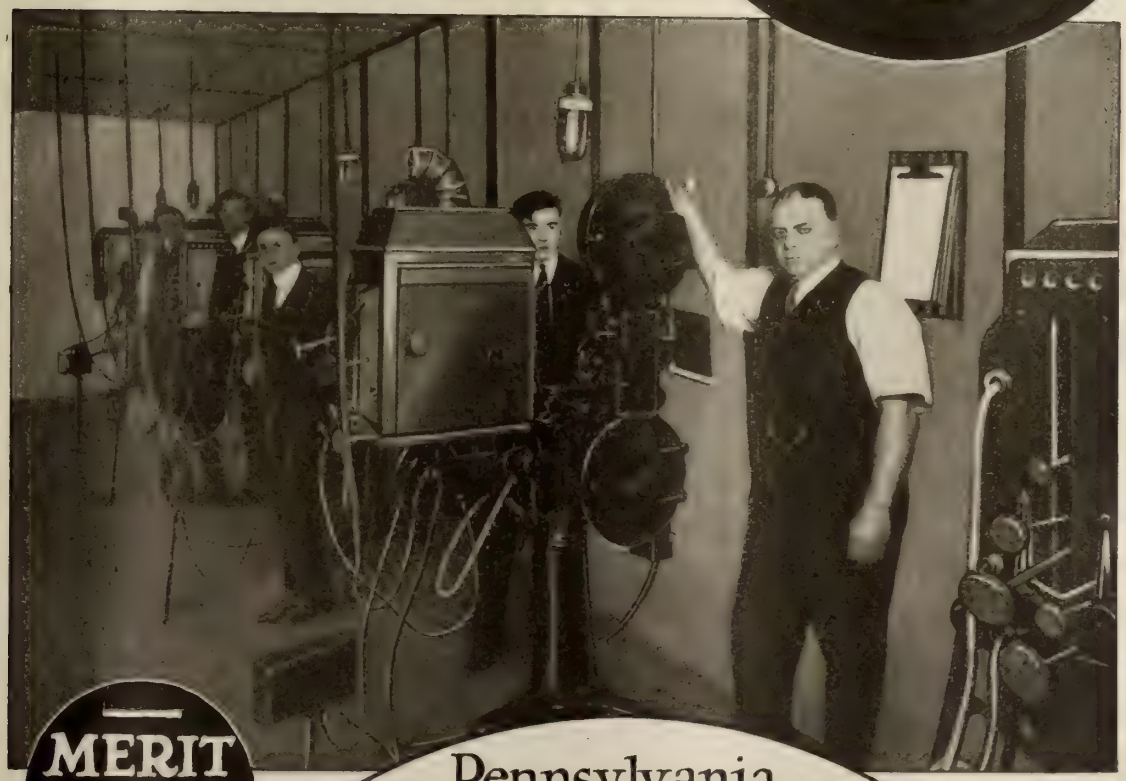

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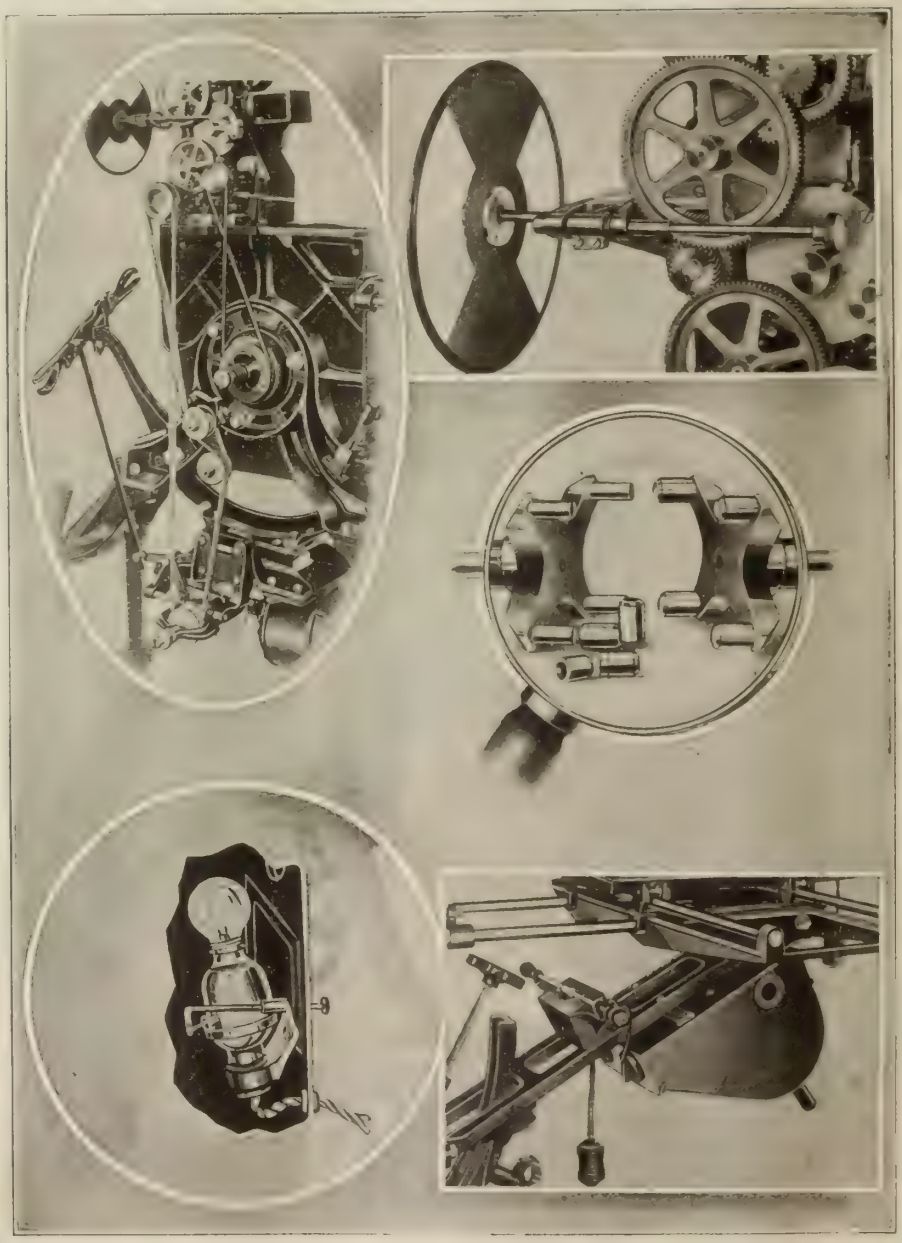

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FOUR capacity houses daily—for four weeks—that is what "The Inside of the Cup" has been doing at the Criterion, New York.

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Personally directed by Albert Capellani

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ON ACCOUNT OF CAPACITY BUSINESS

The California Theatre,

BREAKING AWAY FROM ITS ONE WEEK POLICY

for the first time in its history has held a picture over a second week

THE PICTURE IS

MARY PICKFORD'S

Newest Release

"THE LOVE LIGHT"

Miller's Theatre, Los Angeles, will follow the California with a second run of three weeks, to be followed by a third run of two weeks at The Garrick.

Written and Directed by Frances Marion
Photographed by Charles Rosher and Henry Cronjager

This is the voice of the Public saying "The Love Light" is a big picture.

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Many of us know and have encountered in our lives incidents much more dramatic than ones which are manufactured "out of thin air."

Truth is proverbially stranger than fiction.

The story that has been pictured in "THE HIGHEST LAW" is particularly interesting in this connection. It is an incident from real life—and the real life of Abraham Lincoln, most dearly beloved of all Americans. It is a story that has been told and printed thousands of times until it is known in every corner of the universe. In screen form it comes to every theatregoer as an old and welcome friend.

Lewis J. Selznick
Presents
"THE HIGHEST LAW"
A
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Scenario by
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PHOTOPLAY stories must be written around heroic characters.

Much of the enjoyment which an audience gets from incidents pictured on the screen results from the sympathy the principal player is able to arouse.

The superior draft of "THE HIGHEST LAW" is easily explained in this connection.

The first flash of Ralph Ince as Abraham Lincoln wins every audience.

There is no necessity of playing for sympathy—"THE HIGHEST LAW" has at the very beginning what countless other photoplays use up two or three reels to get and what no end of photoplays never get.

There is no more heroic figure than that of Lincoln. "THE HIGHEST LAW" pictures the Great Emanicipator as Americans like him best. It is a sure-fire attraction for every theatre in the country—no matter how large or how small.

EDITORIAL

. . . . a great credit to the industry . . . . satisfying entertainment that will bring them back . . for more of the same thing.

ARTHUR JAMES
Moving Picture World, Jan. 22.

THE LAW CALLED HIM

Murderer!

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THE BIGGEST BOX OFFICE
A TUG FOR EVERY

A MOTHER'S ABIDING FAITH

Saved His Life!

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"A SMALL TOWN IDOL"

Featuring BEN TURPIN CHARLIE MURRAY
MARIE PREVOST PHYLLIS HAVER

Plot. Pretty Girls [a thousand of 'em] and Comedy

$13,950 Opening Week's Gross in 800-Seat House

[TELEGRAM]

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Los Angeles, Cal., Jan. 24-25

F. B. Warren

Associated Producers Inc New York

No question that Small Town Idol is Mack Sennetts greatest picture stop our gross business week ending tonight thirteen thousand nine hundred and fifty dollars stop this seems unbelievable taking into consideration that Mission theatre has only eight hundred eighty seats regards

Harry David

Managing Director Mission Theatre

And here are reasons why:

Florence Lawrence, Los Angeles Examiner: "A Small Town Idol is an instant success. Mack Sennett has eliminated entirely the proverbial slapstick and has evoked one of the most amusing films of his career."

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"Sennett's biggest personal production since 'Mickey'."

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THE MAN SAID:

"Do you want to know what I think of your story? You have told me the cruelest story that ever disgraced a woman!"

"I am Charles Seaton . . . . . *Charles Seaton!*"

THE WOMAN SAID:

"I am telling you the truth! *Blair Cornwell!* For God's sake, tell me it is you! You shan't mock me!"

"If *that* is the way you want it, *I don't care who you are!*"

One of the greatest punches ever screened in a motion picture—from

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Vivid Drama of Life and Love

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By MAY EDINGTON

All-star cast featuring House Peters and Florence Vidor

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Neither a Sex or Program Picture

But a Showman's Picture that can be put over to tremendous success for both the independent exchange and theatre as a *Road Show.*

The advertising, publicity, lithographs and exploitation matter has been built along big lines, and was especially designed as road-show material.

The picture will have additional power in those territories where the play has been presented by William A. Brady, who produced the original stage production in this country.

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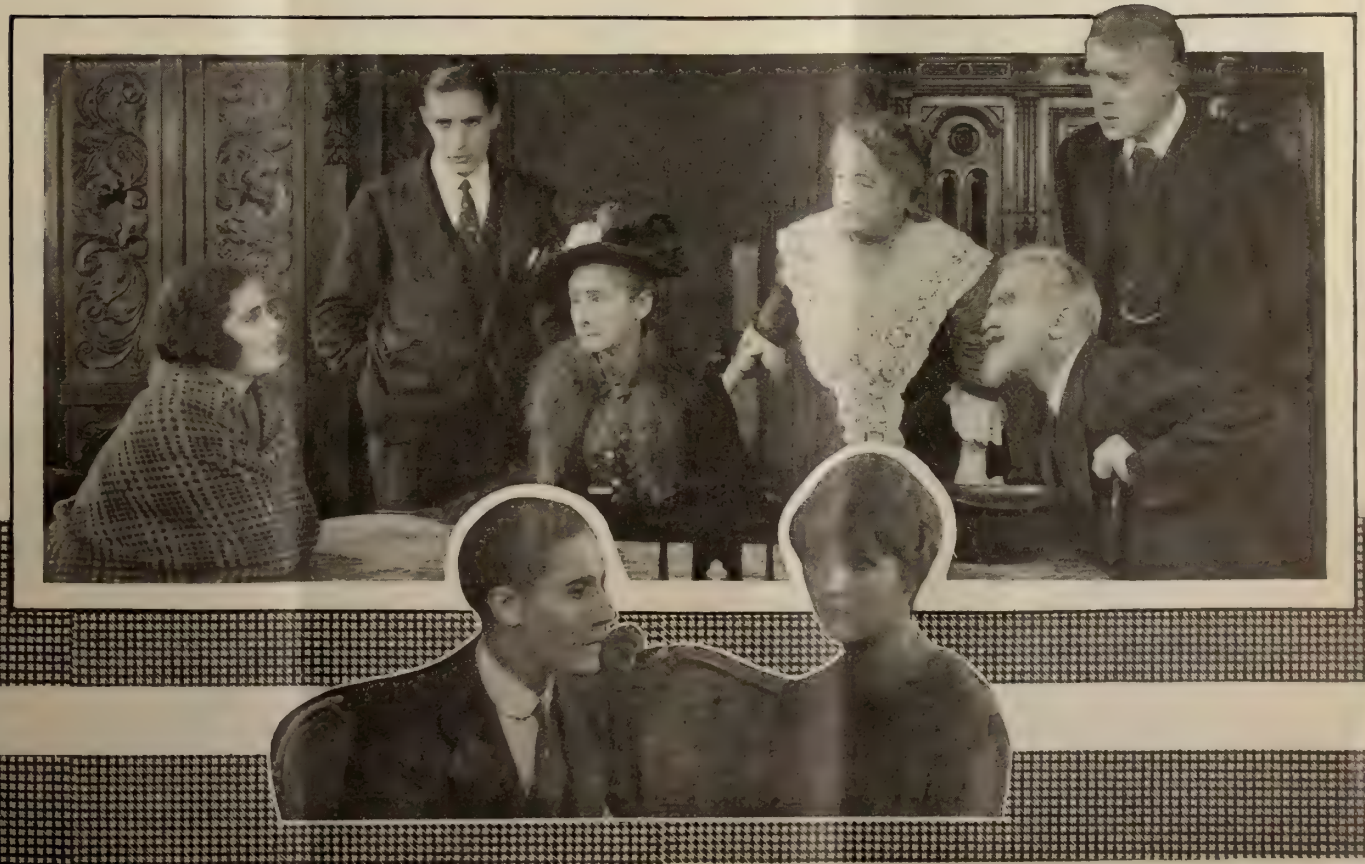

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YOU, WHO KNOW REAL PICTURES

—Immediate Release—

Wonderful Box Office Hit

THE

GRAND PASSION

Written by Robert McLaughlin and Charles T. Dazey

—o—

Played by

FLORENCE DIXON

And Notable Supporting Cast

—o—

You Can't Beat a Combination of the Authors of "THE HOUSE WITHOUT CHILDREN" "IN OLD KENTUCKY"

—o—

Punch, Plus Heart-Interest

Will Go Everywhere—No Censorship Worries

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the remarkable re-creation of the historic Five Points of New York reputed to be the wickedest section of the world. — a goldwyn picture.

Eminent Authors
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a Gertrude Atherton picture

don't neglect your wife

by Gertrude Atherton · Directed by Wallace Worsley

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"SUNSET"

with CHARLES CLARY, IRENE RICH JAMES GORDON, JACK BRAMMALL

AND A NOTABLE CAST

SUSPENSE piled upon suspense. A Western that is really "different." Dramatic scenes—played with restraint—that will hold any audience spellbound. Never have Charles Clary, Irene Rich or James Gordon been seen to better advantage.

Consult American Film Company representatives at your nearest Pathe Exchange today for booking information.

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A AMERICAN FLYING A PICTURES MADE BY AMERICAN FILM CO. INC.

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A MAN of the type that redeemed the West from its wildness — typical of such men as the Texas Rangers—of whose exploits Roosevelt spoke when he said: "Theirs was a record of men who greatly dared and greatly did; a record of endless feats of arms, of victory after victory in the ceaseless strife waged against lawless men. This was the great epic feat in the history of our race."

JONES

Directed by George L. Cox

IT was finished—his masterpiece. Great critics came and marveled at its beauty.

"Only a great love or a great grief could have produced this work," they said.

God! if they knew the love and the grief it had cost—! But they went away and left him alone with its marble loveliness.

"ALL SOULS' EVE"

is the heart-gripping story of the love of two women for the same man. From one it comes as an inspiration, from the other as a sinful curse.

Like the statue, "ALL SOULS' EVE" is a masterpiece. It presents

MARY MILES MINTER

in a splendid dual role.

Its appeal is to all classes, and that means money in your box-office.

In quality it is a Special Production, and it is available to every holder of a *Realart Star Franchise.*

"All Souls' Eve" is adapted by Elmer Harris from the play by Anne Crawford Flexner. Directed by Chester Franklin.

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"The BREAKING POINT"

STARRING

Bessie Barriscale

DIRECTED BY
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WITH AN ALL STAR CAST INCLUDING

WALTER McGRAIL, JOSEPH DOWLING
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With an all star cast including

Walter McGrail, Joseph Dowling

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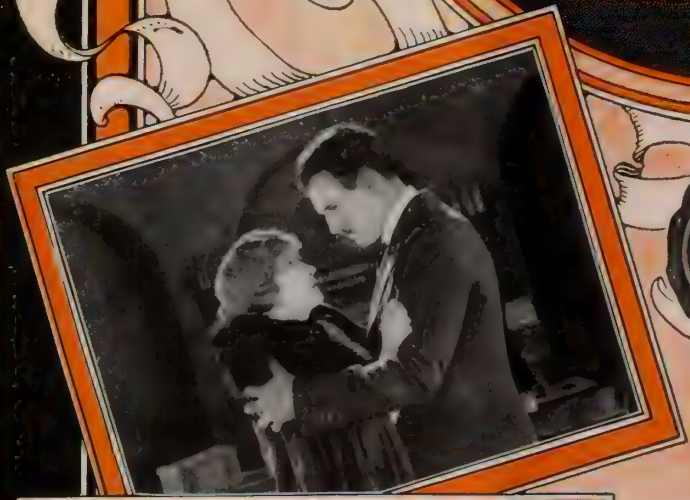

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A tale of life as it is lived today in society's highest places.

A mother fights to save her daughter, — and wins her fight.

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Presents

"WHAT WOMEN WILL DO"

an

EDWARD JOSÉ *Production*

Story by CHARLES A. LOGUE

EDWARD JOSÉ *Sole Director*

Pathé
Distributors

Associated Exhibitors, Inc.

presents

"What Women Will Do"

What will women do?
Ask the Sphinx!
Ask your wife, your sister, your sweetheart!
They will answer "Anything."
But *you* know that while some women will use their wiles, will skate on the thin edge of depravity, will cheat, and steal and betray, way underneath it all with almost all of them will shine a sweetness, a purity, a charity and a conscience that is Holy and belongs to Woman. Of such a woman is this picture; and it will grip all those who are women, like women, or know women.

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Plymouth Pictures, Inc.

140 WEST 42ND STREET
NEW YORK

NAT LEVINE
GENERAL SALES MANAGER

LOS ANGELES OFFICE
ROOM 212
SUPERBA THEATRE BUILDING

Jan. 31, 1921.

Mr. W. P. Milligan,
Moving Picture World,
516 Fifth Avenue,
New York City.

My dear Mr. Milligan:

It may be interesting for you to know that in our last two campaigns, namely, the Mrs. Roscoe Arbuckle comedies and the series of twelve one reel slapstick comedies featuring DENVER DIXON, (which we are releasing at present to the State Right market) the MOVING PICTURE WORLD was the only medium used in disposing of the majority of territory. This reflects great credit upon the drawing power of your publication and very considerably reduced the size of my advertising appropriation.

In the future in laying out my advertising you certainly will receive the majority of it as I have tried out a theory of using all my appropriation in one publication and getting more than satisfactory results.

With all good wishes and kindest personal regards, remain,

Cordially,

PLYMOUTH PICTURES, INC.

Nat Levine

GENERAL SALES MGR.

NL/b.

Box Office Records Topple

"Passion" Smashing All Records

"The Kid" Smashing All Records

And Now

"Man—Woman—Marriage"

The other two, "The Oath" and "Sowing the Wind," will do it as soon as released

At a Trial Showing at the

Big Regent Theatre

In Paterson, N. J., a city of 125,000

Man — Woman — Marriage
Set a New House Standard

Seating capacity 2,200—3 shows a day. Total paid admissions for 6 days' run 31,702, beating the attendance records of every big picture shown in the five years' history of the house—with only $731.36 spent for advertising.

Thousands turned away. Picture the sensation and talk of the city. Patrons wildly enthusiastic, while critics call it the most stupendous production ever shown.

That's Another Powerful Reason Why

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere

As the Big Five Are Shown!

Albert A. Kaufman

presents

Allen Holubar's Drama Eternal

Starring

DOROTHY PHILLIPS

Adapted by Allen Holubar

from the theme by Olga Linek Scholl

A FIRST NATIONAL ATTRACTION

Trade Paper Echoes of the Big Five

MARVELOUS PICTURE

"A really great production—great in spectacle, drama and heart interest; one of the clearly outstanding pictures since the beginning of the art. From a box office angle it is a truly marvelous woman's picture, carrying extraordinary broad commercial possibilities. It will keenly interest women and receive their fullest approval and endorsement. Crammed full of fundamental spectacle, drama and emotional interest, the appeal which is universal. Dorothy Phillips is thoroughly splendid. The picture takes its place as a document of importance in the film libraries of the world."—*Exhibitor's Herald.*

UNCOMMONLY THRILLING

"Massive scenic effects, stirring battle scenes, elaborate processions and brilliant spectacular episodes. Battle on horseback between male and female warriors uncommonly thrilling. Arresting dramatic moments and great beauty. Photography unexcelled. Dorothy Phillips quite surpasses her former enviable record."—*Moving Picture World.*

BIGGEST SPECTACLE EVER

"Tremendously spectacular. Stands out as one of the most extravagant productions of the year. Some of the sets represent tremendous costs. The battle of the Amazons is going to produce the greatest thrill, and is one of the most spectacular you have ever seen. There is a tremendous setting with a dance on the table that is sure to be talked about. An excellent cast. Dorothy Phillips gives the performance of her career. Bank on the women liking this. One of the biggest spectacles offered in pictures."—*Wids.*

TRULY REMARKABLE

"A pageant, unusual in plot. One of the big productions of the year—lavish. Gorgeousness of sets and great variety of scenes make it remarkable. Great appeal to the audience. The number of mammoth scenes give some most wonderful photographic effects. The entire film is most artistic and the effects are beautiful."—*Exhibitor's Trade Review.*

Newspaper Echoes of the Big Five

STUPENDOUS SPECTACLE

"A stupendous spectacle and the best in recent months. Vivid and real, it will leave a lasting impression. The motion picture drama has been elevated by this conception."—*Paterson (N. J.) Morning Call.*

APPEALS TO WOMEN

"Strong and virile, one of the most stupendous offerings ever shown. Teems with action and brimming life. Great appeal to women. Acting of Dorothy Phillips is most gripping. The vast audiences that crowded the theatre were roused to the greatest enthusiasm. More stirring scenes have never been filmed. Roman court scenes beggar description. One of the most stirring films shown." *Paterson (N. J.) Press Guardian.*

SETS CITY TALKING

"It has set the town talking. The deep heart interest and human appeal cannot fail to impress all. It is a revelation."—*Paterson (N. J.) Evening News.*

GREAT WORK OF ART

"It marks a milestone in moving picture production in America. A truly great work of art and a monument to artistry. In scope of achievement and richness of presentation it sets new standards. A theme of universal appeal."—*Paterson (N. J.) Sun Chronicle.*

William C. McIntire, Rose Theatre, Fayetteville, N. C. –

"Pictures that pack the house and please all the patrons. That's the pleasing result of having a First National Franchise."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Its Humor Is Sure Fire!"

Exhibitors Trade Review

SOMETHING NEW

"You are in for a surprise when you see Constance Talmadge in this new role. An original idea and offers something new to the screen. Well adapted and capably acted."—*Motion Picture News.*

THOROUGHLY ENTERTAINING

"The comedy is thoroughly entertaining and can be listed as a desirable booking attraction. Its humor never misses fire. Constance Talmadge gives an artistic portrayal."—*Exhibitors Trade Review.*

AMUSING AND INTERESTING

"A smooth running, amusing and thoroughly interesting feature. A light comedy with a substantial background, expressed in the screen's best manner. An excellent cast."—*Moving Picture World.*

Speaking of

Joseph M. Schenck's presentation of

Constance Talmadge

in

"Mamma's Affair"

adapted by

John Emerson—Anita Loos

from Rachael Barton Butler's stage play

Directed by Victor Fleming

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.,
729 Seventh Avenue, New York City

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

FEBRUARY 12
1921

Such Unreasonableness

A WRITER in a religious publication in commenting on an editorial in Moving Picture World says: "The editor advocated that a demand be made upon Congress, the courts and the public to fight the movement to Christianize the moving pictures. Such unreasonableness can only result in bringing down upon the industry a censorship more radical and intemperate than would otherwise be thought necessary."

What is there about moving pictures that needs Christianizing any more than baseball, or golf, or yachting, or any form of plain amusement and entertainment?

Moving pictures are neither religious nor irreligious. They are neither Christian, nor Jewish, nor Mohammedan, nor for that matter atheistic. They picture life as it is without reference to creed or race and they must continue on this broad and open plain if they are not to be dwarfed and eventually destroyed.

If any of the Christian sects desire to depict the teachings of Christ in moving pictures there is nothing that stands in the way. If the leaders of the Jewish faith desire to set forth on the screen the teachings of their religion there is nothing to criticize in their plan.

The point that must be understood by all men, no matter what their religious beliefs and inclinations, is the fact that the screen has nothing to do with religion or against religion; it is merely non-religious, and if the fair and just men of our land will consider this fact there need be no uproar and no bickering about it.

Any effort to Christianize moving pictures is a mistaken effort and merely would serve to demonstrate that those making such an effort are not acquainted with their problem.

In the meantime, moving pictures are getting better and bigger, finer and cleaner, through the natural evolution within the business itself.

All the screen needs today is not to be badgered from the outside. It is working out its own problems and doing the work more efficiently and more effectively than those who are ignorant of its intricacies.

We want clean pictures and entertaining pictures, and we are getting more of them every day, despite reformers and their stupid or sinster citizen-fixits.

Arthur James

What's the Matter with the Movies?

The Rumors Are Many, but How About the Facts? Have You Analyzed Them?

The business of picture making and picture selling has passed from one crisis to another ever since it began and today it is greater as an industry than ever before in its history.

Good pictures are yielding a greater revenue now than good pictures ever did. They are not only yielding more gross, they are yielding more net profits and a higher percentage on the investment.

There is greater difficulty today, on the other hand, in disposing of inferior pictures, no matter how great their cost, and the losses in poor pictures hit the producer and distributor harder than ever before because of the great present time expense of their production and manufacture.

In the foregoing paragraphs we have a brief summary of the underlying causes for the expense curtailment, responsible for the rolling clouds of depressing conversation and pessimism which, reaching the daily newspapers, have been incredibly exaggerated by imaginative men and retailed to the public as facts.

The result has been the creation of an impression on a percentage of those in our business that the knell of the picture business is being tolled.

Not only is this a mistake but it is a mistake that must be corrected and corrected immediately because it injures confidence and without confidence the best business in the world cannot be successful.

There is no man that we know today who is in a position to be more fully informed of conditions as they really are in our business than Mr. Adolph Zukor, and we, therefore, asked him for the common good to talk freely about our business.

We therefore present to you what he had to say in the course of a frank discussion:

"Moving pictures are passing through a period or an era, if you want to call it that," said he, "which was to be expected where growth and improvement have been so rapid and the public taste has dictated all that is happening.

"In the days of the General Film Company, there came a time when Biograph and Vitagraph showed constant improvement and the others stood still.

"The public began to discriminate and they called for the improved entertainment. As a result of this demand the poor product eventually went to the scrap heap.

Is Our Business Going to the Bow-Wows?

What Do Good Productions Earn? How Are the Profits Compared With Other Years?

"Feature productions were born and in the early days the sole cry was for footage. Features began to get better, that is some of them did, and exhibitors found they could do better for themselves by running a good production for additional days instead of showing part good and part inferior product.

"The public taste continued to improve and the better pictures made more money than the poorer ones. As a result the big productions that were poor could not stay on for long runs, and they went to the one night stands.

"Even in this class their standing became less and naturally the profits were less.

"Then came the increases in production costs and picture making has become so high that the losses in poor productions have become correspondingly greater. What is the result?

"There really is nothing whatever the matter with the picture business, nothing is wrong, but the public will only patronize good productions and those who have the misfortune to have poor ones to offer find themselves outside the profit line.

"I find today that we make more money on good productions than ever before and lose more on those not so good. We all have pictures that do not come up to the entertainment standard and the only thing we can do as business men is to meet public demand by bending all our efforts toward big satisfying pictures. In this way the public is pleased, the exhibitor makes money, the producer and distributor continue successful.

"I speak of conditions as I know them and it takes no master mind to answer the question: **'What's the matter?'**

"The answer is: **'Nothing is wrong'.**"

We might add to and amplify Mr. Zukor's answer by saying, that lack of confidence will result in wrong unless the men of our business decide to forget the rumor spreaders and go forward on a full head of steam, alive, industrious, purposeful to making 1921 the biggest year in the history of our business.

Never were there so many fine pictures on the market, never has there been such a public interest in the screen and never has there been a greater opportunity for tremendous business as now.

A New Publicity Policy

Associated First National Pictures has adopted a new and radical policy with regard to so-called trade paper publicity, and Moving Picture World is able to announce that hereafter no publicity will be furnished to trade papers or any publications devoted exclusively to the industry.

As the one publication in the field which devotes a minimum of space to publicity and a maximum of space to actual news of the business activities in our field, we accept this announcement with enthusiasm. It has been the custom of this publication to avoid the cut and dried material which many publicity departments send out, and to place its own news valuation on occurrences, plans, policies and events.

Hereafter such news as comes from Associated First National will be gleaned by the news harvester rather than provided ready made by the publicity department of that organization.

Some doubt seems to exist over the exact meaning of the word publicity and we, therefore, make bold to classify it under the general title of "free advertising."

In this field of endeavor there has been such energy that each week to the editorial desk there comes sufficient material to fill five times the amount of the entire text space of our publication.

Without suggestions from anybody and acting solely within our editorial conception of what was news and what was publicity, we have presented to our readers weekly an account of the various activities of all branches, together with constructive special articles and editorials designed for the information of the industry as well as its betterment.

Regarding the men whose business it is to develop the field of free advertising we have no quarrel. They have done splendid service to exhibitors, and they have helped to make prominent not only in trade papers but in newspapers the selling worth of the productions and individuals for which they labor.

On the other hand the printing of large quantities of material which constitute puffery rather than news is unwelcome to the reader and has no legitimate place in a publication whose object is to serve the industry in all its elements.

We shall continue to print those things which we believe to be of value, of news interest and such controversial material as finds a proper place in an open forum.

In the movement for betterment Moving Picture World modestly calls your attention again to its leadership of the field.

United Industry Is Hampton's Aim

In Replying to Critics Benjamin B. Calls for Co-operation Against Its Foe

By BENJAMIN B. HAMPTON

THE big point I am trying to drive home in my magazine articles is this: Motion picture producers and exhibitors are the servants of the public. The entire responsibility rests on the public; if the public wants sex pictures, they must have them and they will have them. If the public does not want sex pictures they will not get them. The theatres and producers will respond promptly to the demand of the public. I deal extensively with this point in a long telegram to Wilbur F. Crafts.

The second big point is this: The motion picture art and industry is a factor of incalculable value in American life. Sincere intelligent reformers, animated by high motives, not animated by desire merely for notoriety, will work earnestly to strengthen, broaden and deepen the power of the motion picture theatres. They will do this solely for common good and for the benefit of mankind.

The motion pictures are restricted and harassed by censorship, by constant threats of extended censorship, by constant threats of Blue Sunday laws and by the nagging attacks of ill-advised reformers and reform organizations everywhere.

It is my belief that a large section of the public is growing hostile toward pictures because of sex stuff poured on the screen. This section of the public will be lead into supporting destructive attacks of narrow-minded reformers unless the picture industry conducts a campaign of education.

Nothing to Apologize For

I insist most emphatically that it is an error for this great industry to permit itself to be placed on the defensive. We have nothing to apologize for. There is no reason why we should slink around in secret and try to be covert and subtle in our actions. We are public servants. We are ready and willing to use our producing facilities to make none but clean pictures if, and when, the public tells us it wants this class of product. No new laws are needed; no attack from reformers is needed. All that is needed is intelligent, earnest expression of opinion from theatre patrons to theatre owners.

Let us lay aside, at least temporarily, all small internal disagreements; let us forget petty incidents of trading between the producer, distributor, and exhibitor, let us present a united front to the elements that are laboring to obtain legislation that will cripple us or ruin us.

Let us say boldly and frankly to the public, "We are custodians of the greatest, finest and most inspiring form of entertainment ever devised for all the people. We have given you beautiful theatres, thousands of beautiful theatres with the best music presentation ever known in the history of the world. We give you great pictures—productions made by artists at costs running into huge sums. All these things we supply to all the people at prices so low that the poor man and his family can enjoy them equally with the rich man. This is democracy—a practical, definite working out of principles that brought the American nation into existence.

"We give you arts of story-telling drama, interior decoration, costuming, pictorial composition, architecture and music and we give them to you so that all people are benefited, entertained, inspired and educated.

"We are entitled to your good will. We deserve your earnest support. You owe it to us to fight for us. If there are errors in our affairs let us counsel together, not at long range, not through the medium of reform associations, but man to man, face to face.

"We are at our theatres daily. We urge you to talk with us when you come to our theatres, or we will be glad to meet you in a neighborhood meeting or in any gathering where all of us can discuss our mutual problems and find a basis upon which we can build solid, permanent friendship."

Censors May Prevent Canada from Seeing "Way Down East"

There is a grave possibility that "Way Down East," as picturized by D. W. Griffith, will not be seen in any part of Canada unless the Quebec censors change their attitude toward the feature. It is understood that Griffith has refused to make a single cut in the picture to satisfy the whims of the Quebec examiners. If he is unsuccessful in his issue with the Quebec board, it is expected that he will withdraw the feature from Canada.

It has been intimated that the picture will not be placed in the hands of the Ontario Board of Moving Picture Censors until a different decision has been reached in Quebec, which means that "Way Down East" must pass in Quebec before a move is made to have it censored in other provinces. Sentiment is entirely with Griffith.

Countless letters have been written to the Montreal newspapers by both English and French residents of the city and the decision of the censor board has aroused sharp comment.

The National Amusement Company, Greensboro, N. C., has been chartered by the state to erect a $125,000 theatre in Greensboro. George W. Pryor, operating the theatres in Durham, N. C., is at the head of the new corporation.

Indiana County to Show Blue on the Map

STRICT enforcement of the old "Blue Law" is to become effective in Huntington County, Indiana, next Sunday, it was announced this week by Charles E. Haller, of Huntington, prosecuting attorney. The announcement came on the heels of a resolution passed recently by the Huntington Ministerial Association, in which the members of that body demanded that the operation of picture theatres on Sundays be prohibited.

Mr. Haller has issued instructions to Guy Payne, chief of police, demanding full enforcement of the ordinance which provides for the closing on Sunday of all public places, including the theatres, cigar stores, drug stores, poolrooms, etc., and has issued similar instructions to the sheriff of the county and his deputies.

Mayor Charles McGrew then announced that, although he is opposed to the operation of picture shows on the Sabbath, he will not order the arrest of cigar, candy, drug and soda dealers for conducting their businesses on Sunday. Just what effect such a discriminative attitude will have on the prosecutor's orders remains to be seen.

Mr. Haller calls attention to the fact that the Sunday law provides that hunting, fishing, quarreling, rioting, engaging at common labor or the usual avocation on Sunday are violations of the law, and he also expressed the opinion that golf, if played for any sort of prize, would be unlawful.

Talmadge Sisters and Wallace Reid Gain

A SURVEY of the standings to date in the National Star Popularity Contest, inaugurated by Moving Picture World in conjunction with Associated First National Pictures, Inc., finds the positions of the first seven male and female stars unchanged. The seven leading women appear to be drawing away from the field.

Norma Talmadge seems a sure-fire bet for first place. In one week she has increased her lead over her sister from 8,003 to 11,256 votes. Constance Talmadge has increased her lead over Mary Pickford from 2,513 to 2,840 votes, while "Little Mary" now leads Katherine MacDonald by 4,480 instead of 2,642 votes. Anita Stewart falls 127 votes further behind the "American Beauty" and Gloria Swanson falls a few votes further behind Anita, while Dorothy Gish about holds her own.

Eighth in the standing this week is Elaine Hammerstein, who has jumped from eleventh place, passing Clara Kimball Young, Mary Miles Minter and Marguerite Clark. The last two named pass Clara Kimball Young. Ever popular Pearl White bobs up with a poll of 1,157 votes during the week and takes twelfth place, displacing Enid Bennett, who falls behind Bebe Daniels.

Where Wallace Reid last week led Charles Ray by 1,000 votes, he is now 2,525 votes in the lead. Ray has increased his lead over Thomas Meighan by 1,038 votes. "Tommy" goes 490 votes further ahead of Douglas Fairbanks, and Eugene O'Brien reduces "Doug's" lead over him from 833 to 598 votes. O'Brien pulls 871 votes further ahead of William S. Hart. Hart gains only 117 votes on Harrison Ford, whose great showing is one of the features of the contest.

Placed in the order given, William Farnum, Tom Mix and Tom Moore are having a battle all their own for eighth place. Farnum and Mix have passed the Goldwyn star. Bryant Washburn drops from ninth to eleventh place, and Roscoe Arbuckle from eleventh to twelfth place, forcing Earle Williams into thirteenth place. Close behind the Vitagraph star is Richard Barthelmess, followed by James Kirkwood, whom Cleveland gave 1,233 votes and placed third in the local contest. His closest competitor is Charles Chaplin, with 590 votes. Chaplin's vote will undoubtedly increase now that "The Kid" has been released.

The Standings to Date

Norma Talmadge	24,884	Wallace Reid	17,962
Constance Talmadge	13,358	Charles Ray	15,437
Mary Pickford	10,518	Thomas Meighan	10,185
Katherine MacDonald	6,038	Douglas Fairbanks	7,706
Anita Stewart	5,036	Eugene O'Brien	7,108
Gloria Swanson	3,560	William S. Hart	5,356
Dorothy Gish	3,366	Harrison Ford	2,887
Elaine Hammerstein	3,335	William Farnum	2,823
Marguerite Clark	2,740	Tom Mix	2,283
Mary Miles Minter	2,693	Tom Moore	2,088
Clara Kimball Young	2,629	Bryant Washburn	1,909
Pearl White	2,450	Roscoe Arbuckle	1,609
Bebe Daniels	2,021	Earle Williams	1,489
Enid Bennett	2,010	Richard Barthelmess	1,419
Ethel Clayton	1,800	James Kirkwood	1,233
Constance Binney	1,657	Charles Chaplin	590
Elsie Ferguson	1,330	George Walsh	550
Ruth Roland	1,209	Bert Lytell	529
Mildred Harris	1,185	Lionel Barrymore	521
Billie Burke	1,033	Douglas MacLean	337
Total	92,852	Total	84,021

Although Norma Talmadge in winning Cleveland polled only 3,016 votes and Charles Ray polled only 1,411 votes, the contest aroused great interest. While only the first five male and female contestants follow, there were votes cast for thirty-six other men and forty-five other women, so that the whole number of votes cast reaches an impressive total.

The Cleveland Results

Charles Ray	1,411	Norma Talmadge	3,016
Eugene O'Brien	1,240	Elaine Hammerstein	1,227
James Kirkwood	1,233	Mary Pickford	1,134
Thomas Meighan	1,141	Constance Talmadge	1,130
Wallace Reid	1,052	Katherine MacDonald	958

on the Field in Star Popularity Contest

The outstanding feature of the Seattle contest was the sudden sprint from last to second place by Louise Glaum. Miss Glaum polled lightly throughout the contest and then on the last day staged a regular ninth inning rally. It will also be noticed that in winning among the men Wallace Reid polled more votes than Norma Talmadge, first among the women. Anita Stewart was another who came to the front late. Mary Pickford at the end dropped to third place after running neck and neck with Norma Talmadge.

The Seattle Results

Wallace Reid	1,501	Norma Talmadge	1,126
Thomas Meighan	814	Louise Glaum	933
Charles Ray	650	Mary Pickford	915
William S. Hart	542	Constance Talmadge	844
Richard Barthelmess	260	Anita Stewart	824
Douglas Fairbanks	217	Viola Dana	314
Eugene O'Brien	204	Ethel Clayton	209
William Farnum	201	Lillian Gish	207
Harrison Ford	167	Gloria Swanson	176
Conway Tearle	165	Mary Miles Minter	166

The following results are all interesting and instructive, though nowhere near the full results can be given because of the tremendous number of scattering votes. Particularly is this the case in Denison, Texas, where votes were cast for seventy-nine players. The Queen Theatre and the Denison Herald certainly made the local contest a success. Madison, Wis., a small place, polled a good vote, thanks to the Grand Theatre and Madison Democrat. White Plains, N. Y., "ate up" the contest conducted by the Daily Reporter. The Royal Theatre, Carroll, Iowa, got good results, though the voting was all for a few stars. The Lima News & Times-Democrat helped jazz up the contest in that place. Barthelmess passed Reid there on the last day.

The Denison, Tex., Results

Wallace Reid	192	Norma Talmadge	202
William Farnum	46	Constance Talmadge	111
William S. Hart	38	Mary Miles Minter	56
Charles Ray	37	Ethel Clayton	52
Douglas Fairbanks	35	Mary Pickford	34
Conway Tearle	34	Katherine MacDonald	22
Eugene O'Brien	30	Gloria Swanson	22
Tom Moore	29	Viola Dana	18
William Duncan	26	Edith Johnson	18
Thomas Meighan	25	Clara Kimball Young	18

The Madison, Wis., Results

Wallace Reid	1,498	Norma Talmadge	1,223
Douglas Fairbanks	915	Constance Talmadge	506
Charles Ray	824	Mary Pickford	496
William S. Hart	369	Constance Binney	411
Robert Warwick	257	Marguerite Clark	392
Tom Mix	226	Wanda Hawley	390

The White Plains, N. Y., Results

Tom Mix	863	Norma Talmadge	922
William Farnum	747	Pearl White	910
Harrison Ford	568	Constance Talmadge	550
Douglas Fairbanks	398	Ruth Roland	396
Eugene O'Brien	376	Mary Pickford	390
Wallace Reid	247	Mabel Normand	184

The Carroll, Iowa, Results

Charles Ray	202	Norma Talmadge	212
Wallace Reid	157	Viola Dana	171
Thomas Meighan	109	Constance Talmadge	93
Tom Mix	34	Mary Pickford	17

The Lima, Ohio, Results

Richard Barthelmess	58	Norma Talmadge	75
Wallace Reid	52	Mary Pickford	40
Charles Ray	50	Gloria Swanson	29
Thomas Meighan	47	Nazimova	28
Eugene O'Brien	31	Constance Talmadge	19

The Tribune-Liberty contest in Terre Haute, Ind., has ended with Constance Talmadge and William Farnum the winners. The full returns will be given next week.

William A. Brady Begins Tour to Open Exhibitors' Eyes to Responsibilities

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has started upon a tour of great importance to the picture interests. It will take him to most of the principal cities east of the Mississippi River and probably to several western states. In fact, his itinerary may carry him all the way to the West Coast.

Mr. Brady will confer with leading exhibitors, their state organizations, exchange men and others identified with the picture industry in the key cities, as well as with the legislators in several of the states where legislation affecting the industry is pending.

One important object of his trip is to get in closer touch with the various factors in the picture industry throughout the country and to establish a more intimate contact between them and the organization which he heads.

For Unity of Purpose

It is Mr. Brady's earnest purpose to awaken in the minds of picture men, a keener sense of responsibility to the destinies of the industry as a whole, and to open their eyes to the necessity now for unity of purpose and concentrated action in the future development and growth of the industry.

The itinerary calls for Chicago on February 3 and 4. Mr. Brady will leave New York on February 2. His headquarters in Chicago will be the Blackstone Hotel. He will be met there by Martin J. Quigley, publisher of the Exhibitors Herald, and Watterson R. Rothacker, president of the Rothacker Film Mfg. Company, who will act as a steering committee. All arrangements for meetings are being made by these two men in conjunction with Dan Roche, president of the Motion Picture Press Club of Chicago, and Peter J. Schaefer and Sam Atkinson, president and secretary, respectively, of the Allied Amusement Association.

May Address Committee

Coincident with his Chicago visit came word to New York that the judiciay committee of Chicago's City Council has scheduled a hearing on a new censorship measure for February 3, so that it is possible he will appear before the committee.

From Chicago, President Brady's schedule takes him to Milwaukee, where he will spend Saturday, February 5. Arrangements for his reception and for meetings of the exhibitors, exchange men and others are under the direction of Robert A. Hess, secretary of the F. I. L. M. Association of Milwaukee, and Joseph Rhodes, president of the Wisconsin Exhibitors Association. It is probable that Mr. Brady will be asked to go to Madison, the state capitol, to confer with the legislative leaders in regard to legislation affecting the film industry.

Two Days in Twin Cities

Two days will be spent in Minneapolis and St. Paul. His itinerary calls for his appearance there on February 7 and 8. Under the direction of Benjamin Friedman, president of the Minneapolis Film Board of Trade, and President Steffes, of the United Theatrical Protective League, plans have been made for several important meetings in both cities. His presence has also been requested at the state house in St. Paul on February 8 to appear at a meeting on the Minnesota censorship bill.

After the Twin City stop the itinerary has not been definitely decided upon. Mr. Brady will decide later whether he will go direct to Idaho and Nebraska or will first swing into Missouri and Oklahoma, but he intends visiting each of these four cities. In the last three named state censorship measures are pending and in Sioux City, Iowa, a drastic local censorship ordinance has been started on its way to passage.

Denver and possibly the West Coast may be reached before the association's president returns to New York, but this will not be decided until later. Among the cities where he will stop en route, however, will be Indianapolis, Cincinnati, Columbus, Cleveland and Pittsburgh.

American Films Beating Out British in Poland

American films are beginning to acquire a strong hold on the Polish theatregoing public despite the efforts of the British manufacturers to capture the market, according to a report received at the Department of Commerce from Trade Commissioner Louis E. Van Norman, at Warsaw. After the Polish films themselves, the productions of French and Italian makers are most popular in Poland; German and Hungarian films went out of favor when the Poles set up their independent government.

The Polish government has taken an active interest in moving pictures and a number of excellent films with purely Polish subjects have been very popular. Sensational dramas, with elaborate staging, are most in favor at present; there must be a strong story, with a plot and plenty of action.

There are now some 350 picture theatres in Poland. In general, the program is changed twice a week. Admittance charges vary according to locality and to the fluctuation of the Polish mark. A municipality tax of 100 per cent. is levied on all tickets. As to other government regulations, there are the censorship, the customs duty and, in Warsaw, certain very stringent rules, issued by the police authorities, with regard to hours of opening and closing for the conservation of electricity during the present coal shortage.

We award this week the beautiful imported Carrera marble artichoke to Mr. Earl Gulick for the following wheeze delivered at the Stanley dinner in Philadelphia:

Mr. Gulick (after applying his spoon for the fourth time unsuccessfully to a brandied peach which slipped over the plate after each attempt) "why don't they serve these peaches with non-skid chains?"

Godsoll, Mastbaum, Bowes in Vaudeville Company

Three prominent film men, F. J. Godsoll, vice-president of the Goldwyn Distributing Corporation, Jules Mastbaum, of the Stanley Company of America, and Edward J. Bowes, managing director of the Capitol Theatre, are affiliated with Lee and J. J. Shubert, Paul Block, E. C. Potter and Joseph L. Rhinock in the formation of the Shubert Vaudeville Company. These men comprise the board of directors of the newly organized firm that will compete with the powerful Keith interests.

Will Extend Circuit

At the beginning of next season the new circuit will begin operation in New York, Brooklyn, Philadelphia, Chicago, Newark, Pittsburg, Detroit, Cleveland, Cincinnati, Louisville, Atlantic City, Buffalo, Washington, Baltimore, New Orleans, St. Louis and Kansas City. The circuit will be extended to other cities before the simultaneous openings in the above places. The Shubert Vaudeville Company has filed articles of incorporation in Wilmington, Del., capitalized at $20,000,000.

The Shubert offices state that the theaters will not play combination programs, half vaudeville and half pictures, as the inclusion of the film men might lead one to believe. However, it is announced that as the circuit grows it may be necessary to offer such programs in the houses in the smaller towns.

South Carolina and Tennessee Both Fire Broadsides at Proponents of Censorship

SOUTH CAROLINA and Tennessee have fired the first successful broadsides into the camp of those who seek to muzzle the freedom of the screen by drastic state censorship. By a unanimous vote the Senate committee on education of the South Carolina Legislature reported unfavorably on the bill introduced by Senator Rogers of Spartanburg, which provided for the creation of a board of motion picture censors in the state. This action, which kills the measure, was taken four days after the same committee had reported favorably upon the bill. Tennessee voted almost unanimously not to take any action on the blue laws or censorship.

Only the prompt action of exhibitors and exchange managers in conjunction with representatives of the National Association of the Motion Picture Industry prevented the Rogers bill from being brought up in the Senate. They asked for a rehearing at which the arguments against state censorship proved so convincing that the committee reversed its previous action and voted to draft a bill to amend the Penal Code and have each town and city in the state punish any exhibitor who shows an objectionable film.

The committee was unanimous in the opinion that a censorship board for the state was impractical; but was also practically unanimous in the opinion that some steps should be taken to prevent the exhibition of such films that lend a degrading influence, especially for the younger folks.

Sentiment expressed by members of the committee and by the motion picture representatives, was to have a law enacted that would subject to fine or imprisonment any theatre manger showing an indecent, immoral or cruel film. The committee may also incorporate a provision whereby the license of any theatre may be revoked at any time upon sufficient evidence that the picture house has exhibited a picture of an immoral, indecent or cruel nature. A sub-committee was appointed, composed of Senators Hart, McColl and Rogers.

The committee held an open hearing for nearly two hours, listening to representatives of the producers, distributors and exhibitors and to members of the committee. Alva M. Lumpkin, representing picture theatre owners, and others speaking for the picture interests, went into a frank discussion of the censorship idea, showing how it would be impossible to produce pictures for forty-eight different states if all the states had censorship boards and with diverging opinions as to what constituted a breach of morals and immorality.

Mr. Lumpkin further said that it was impossible to legislate morals into an individual or group of individuals and offered a suggestion that the censoring of pictures, in regards to children, might be well done by the father and mother. Different pictures for babies, 5 years old, children of 12, or 18 and then for grown people were beyond possibility.

To Amend Penal Code

Jack S. Connolly, representing the national association, spoke in behalf of the producers. He outlined what other states are doing toward regulating the motion picture business and suggested that the Penal Code of he state be amended so as to prohibit the showing of any objectionable picture. Mr. Connolly submitted the recommendations of the New York State Conference of Mayors. His remarks met with much approval from the members of the committee and the new bill will be patterned after the New York recommendations.

Senator Hart said he had seen a number of objectionable pictures and he was in favor of preventing the exhibition of such films, but he was not in favor of a state board of review or censorship.

Among the motion picture men who participated in the debate were Fred Kent, of the Southern Enterprises, Inc.; Gerald Gallagher, manager of the Imperial Theatre; L. T. Lester, George G. Warner, O. P. O'Dowd of Florence and Gilbert N. Tyler. A telegram in opposition to state censorship was read from David Wark Griffith.

Oregon Film Men to Fight Bills in Legislature That Hit at Industry

THEATRICAL enterprises, and particularly motion pictures, are the targets for three vicious regulatory bills proposed at the regular session of the Oregon state legislature, now convened at Salem. The first of these bills was introduced by Representative Hurd, of Clatsop County, of which Astoria is the country. Representative Hurd is also mayor of Seaside, and announced that he was seriously contemplating the presentation of a Sunday closing bill in his little summer resort town that would shut the show shops up tight.

Hurd's bill, now before the state solons, restricts the kinds of pictures which may be shown to audiences containing girls under 16, and boys under 18. The text of the bill as as follows:

"It shall be unlawful for the manager, ticket seller, agent or employee of any theater, playhouse, moving picture theatre, opera house or any other place of amusement to exhibit any play or motion picture containing any representation or reproduction of any murder, homicide or taking of human life, or any train robberies, hold-ups, or the commission of any other felony or crime involving moral turpitude to any audience containing female children under the age of 16 years, and male children under the age of 18 years."

The bill provides that in the event such pictures are shown, the fact must be made known by printing a notice thereof in large and conspicous type at the front entrance of said theatre or place of amusement where said picture is to be exhibited, not less than 24 hours prior to the exhibitor thereof."

The second bill, also by Hurd, seeks to limit the sale of seats, thus: "It shall be unlawful for any manager, ticket seller, agent or employee of any theatre, playhouse, moving picture theatre, opera house or other place of amusement to sell any ticket or charge admission to any performance, play, lecture or other entertainment, unless at the time of selling said ticket or when the charge for admission is made, there shall be a seat available for the patron to whom said ticket is sold or admission charged to.

"Any person who shall violate the provisions of this act shall be deemed guilty of a misdemeanor, and upon conviction shall be punished by a fine of not less than $25 or more than $250, or be imprisoned in the county jail for not to exceed thirty days or by both such fine and imprisonment."

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Buxom, Blithe and Debonair Reformers in Northwest Too Busy to Serve Tea

FIELD DAY is on in the Northwest for "Blue Sunday and censorship bills." There are big bills and little bills. The reformers are confined to no creed, sect or race. There are Swedish, Danish, Norwegian, German Lithuanian, Polish and Italian bills. Then are some in plain old mugwump English. It's a poor organization that isn't coming to bat regularly with some novel method of thumbscrews to apply to the motion picture business that is already groggy under the onslaughts of its relentless self-appointed guardians.

The state capitols at St. Paul Helena, Bismarck and Pierre are buzzing with regulators of public morals. The man with some insignificant measure, such as a proposal to provide state drainage of a frog pond and reclaim 10,000 acres of fertile land can't turn 'round without stepping upon some incipient reformer.

Leave It to the Ladies

Buxom matrons with grandchildren in the seventh grade, maidens past the age of expectancy of grandchildren, blasé arbiters of socialdom, debutantes with skins "you want to touch"—all are there. It is the greatest Roman holiday since the logs first began to float down the placid Mississip'.

The "Minnesota Republican ladies" get up a petition to purify the screens of the state supposed to furnish the homesteads for the majority of the world's population inclined to ludefisk, and fire it in to St. Paul from Le Sueur County. It will cost the state only $74,500 annually—to begin with—and think of the valiant women that voted the Republican ticket last November to be provided with jobs equal to those of the male contingent!

Tough on the Politicians

Another band of "Republican Ladies of Minnesota" starts calling 'em names and making faces at 'em. The state Republican party rescues a pan from the culinary department in the basement of the state capitol and begins washing its hands on the big rotunda overlooking the environs of St. Paul, in plain sight of everybody. It has nothing to do with censorship—publicly.

The politician who goes down to the Twin Cities from Lac Qui Parle County soon attains a dizziness surpassing that produced by the defiers of Mr. Volstead's pet law, in trying to keep facing the winds of public opinion. Today, he comes out in the press with a statement voicing the unalterable right of the people to see what they want in their favorite picture house. Tomorrow, he announces haltingly that since the people from his bailiwick want censorship, he must vote according to their dictates. The day after—he doesn't know exactly what he will do. He's living according to that age-old principle of "sufficient unto the day."

Bill Provokes Mirth

To date, the South Dakota Legislature leads in the race for the celluloid cigarette holder to be given the body of solons receiving the bill productive of the most mirth among those who have read embryonic legislation fresh from the minds of its parents. It hasn't even a close second in the Northwest.

Here are a few of its provisions:

Vesting in a board of four the right to "review and disapprove of films or reels that are cruel, obscene, indecent or immoral, or such as tend to debase or corrupt morals." The chairman of the board is to draw $3,000 annually for his labors. Two of his associates will receive $2,000, and the fourth $1,800. They are to have all the assistants necessary.

The board is to have the right to call in a film already passed for review again any time it sees fit, upon giving the owner thirty days' written notice. The owner then must pay the original fee of $2 a reel for the inspection.

Any representative of the board has the right at any time to stop a performance containing motion picture, if he has overlooked anything in the review that he fears might tend to agitate the public mind.

Failure to obey the provisions of the proposed law lays an exhibitor liable to a fine ranging from $50 to $500, or thirty days in jail.

The holocaust of censorship received at least a temporary setback in Montana last week. The legislature, upon considering a bill to create local censorship boards in each county consisting of the county commissioners, the superintendent of public schools and the sheriff made short work of it. It was "unnecessary and impracticable," in their opinion.

In North Dakota, the liaison between the Socialistic Nonpartisan Leaguers and the ministers is still effective. Only motion pictures run by the churches or the local W. C. T. U. are open to the residents of the state.

Meanwhile, the exhibitor has become dulled by the constant pounding to which he has been subjected. He is like the executioner awaiting the fatal blow. However, he occasionally comes to life with some plan for circumventing his arch enemies and now he says that his trenches will be well dug and he will have a few shells of his own to fire when the big shindy comes off next month.

"I AIN'T NO DUNCE—NOPE—JUST WANTED TO GET UP IN FRONT OF THE CLASS BESIDE YOU"

Bobby Vernon in a comedy bit from "Hey Rube," a Christie comedy, being released by Educational

Exhibitors Fight for Modification of Drastic Nebraska Censorship Bill

DESPITE 6,500 petitions by motion picture patrons against any and every kind of state censorship, and the support given them by the newspapers some kind of legal regulation of the motion picture industry, by the Nebraska Legislature, now in session, is considered by exhibitors to be certain. The exhibitors are now bending every effort toward making this regulation as light as possible.

Five bills have been introduced affecting the industry. Three of them, two of which are duplicates, provide strict censorship. A fourth memoralizes the Congress of the United States to pass national censorship, and a fifth provides for precaution against fires in all places where pictures are shown.

The most vicious bill has been introduced in both the House and Senate, and is before the Committee on Child Welfare. The bill, in twenty-four sections, was prepared by a child welfare commission which has been meeting for months. It provides drastic censorship, Sunday closing, and censorship of all advertising.

Controlled by Three Censors

Under its provisions there would be a board of three censors, who would review for $2.00 a reel all pictures to be shown in the state; review all newspaper advertising, posters and other ads, and hire any employees it deems necessary, paying them what it desires. The bill also provides for Sunday closing. It was introduced in the House by George B. Hastings of Grant, Neb., a hamlet of 500 population. Most of the support for the bill is coming from that part of the state, usually termed "the sticks."

The bill claims to have the indorsement and support of every public welfare organization in the state, and a long list of prominent and influential Nebraskans.

"I have seen about every type and breed of censorship bill, but I have never before seen one as drastic as that," said Stuart Gould, executive secretary of the Association of Motion Picture Interests of Nebraska. "I have taken great pleasure in going before the Omaha public welfare board and before a number of the prominent people named, and getting their signed statements that they never granted permission for the use of their names in supporting that particular bill before the legislature. They all assured me, however, that they were anxious to see some law passed by the legislature regulating the motion pictures shown in Nebraska.

Big Expense to Exhibitors

"I find the state Senate decidedly in favor of censorship of some kind, but the House, we know, is not so decidedly in favor of it. Everywhere we find some well defined determination, however, to pass some regulatory measures. We are hoping to make those measures as light as possible.

"If the child welfare bill passes it will mean an expense of a quarter of a million dollars annually to the motion picture interests in the state. This expense cannot be borne by the industry, and the only thing we can do is to pass it on to the public. The public, paying the increased admission, will realize that the legislators have afflicted them with this additional hardship, and the legislators in the end will be the ones to suffer most.

"I find the exhibitors, most of whom are clean, above-board, fair and considerate of public morals and well-being in their advertising and shows, are decidedly earnest in condemning the off-color exhibitors and the same sort of producers who they feel have brought about the present situation. They do not think it fair that the considerate, careful and proper exhibitors, who have been looking forward to the business of the future, as well as immediate box-office receipts, should be made to suffer because of the indiscretions of those less wise.

Knows Whom to Blame

"They believe, too, that the market has been glutted by inferior stuff, made with an appeal to vicious natures, which were produced to profit upon the demand created by some high class picture which is really worth while. The exhibitor knows right where to place the blame for his present predicament."

The second most vicious bill, according to Mr. Gould, is House Roll No. 123, which makes it a misdemeanor to show motion pictures or any kind of picture, play, show or other entertainment showing the planning, attempting or committing of certain crimes. The crimes, a long, long list of them, are named. They cover the entire field of human emotions from the fist fight to murder, from the brief kiss to the illicit love affair, from the practical joke to highway robbery. "Why, if that list was effective, it would be impossible to make a motion picture of the Bible, of a newspaper, or of any other document of human interest. A picture without the emotions, actions and feelings expressed under the headings listed would be as weak as dishwater!" said Mr. Gould.

He said, however, that this bill, with modifications, will come as near meeting with the approval of the exhibitors —so long as any regulation at all is considered—as will any bill yet put forth. "The exhibitors are not opposed to something that will cut off the fly-by-night showman, who by his lurid advertising and rotten pictures casts a reflection upon the entire industry," said Mr. Gould. "So long as some regulation seems certain, this would seem about as desirable as anything that can be done. All we are interested in is protecting the interests of the fair, square exhibitor, who is considerate of public decency, who looks to the future as well as to the immediate present."

Just what attempts will be made to modify the misdemeanor bill was not indicated by Mr. Gould. He is in the legislative halls at Lincoln nearly all the time, these days, representing the interests of the moving picture exhibitors of the state, and just at this time he is planning a modified bill which will be acceptable to the industry.

The joint and concurrent resolution memoralizing the United States Congress to pass national censorship is based purely upon economical grounds, and says nothing about the detailed regulation of pictures.

The bill providing for fire precautions in all places where pictures are shown is likely to receive the support of the motion picture industry. Mr. Gould is being assisted by W. D. Fisher of the Empress, Hastings, Nebr., in dealing with this bill. Mr. Fisher, besides being an exhibitor and a projectionist, was at one time a state fire warden. He will look out for the interests of the operators' union, also. If the law is passed, the motion picture theatre owners will see that schools, churches and other public places where pictures are occasionally shown will be required to take the same precautions as are required in a theatre.

New One for Frisco

Another big downtown theatre is in prospect for San Francisco. Negotiations are under way between Homer Curran and several large estates holding choice sites in the downtown section. Curran recently sold the lease of the Curran Theatre to Louis R. Lurie for about $1,000,000.

Hoover Campaign Results Due Next Week; First Reports Indicate Quota Exceeded

WITH Motion Picture Week now a thing of the past, all elements of the industry are eagerly awaiting the reports on the collection of money for the Hoover Fund for starving European children that are expected to show that the industry's quota of $2,500,000 has ben exceeded. Only one or two reports are available this week, and these do not state definite sums, but information reaching the National Association of the Motion Picture Industry indicates that the drive has been an immense success.

Early reports from Michigan are more than optimistic. In a telegram A. J. Moeller assures the National Association that over $50,000 has been subscribed at morning shows given by nearly 500 Michigan picture houses on Saturday, January 29, and he says that personal donations are expected to amount to $25,000 more. The campaign was conducted by the Michigan Motion Picture Exhibitors' Association, and again that body proves its efficiency and zeal.

West Philadelphia $2,034

Collections amounting to $12,500 were reported last week from Providence. Spokane reported $3,000. These figures are, of course, approximate. The results of the drive in West Philadelphia, in which thirty-three picture houses engaged, reached a total of $2,034.16. The drive was directed by Mrs. Herman H. Birney, president of the Philomusian Club.

The amounts are distributed as follows: Baltimore, $30; Hamilton, $24.73; Nixon, $190.48; Benn, $32.62; Coliseum, $66.60; Colonial, $9.57; Bartram, $28.15; Cedar, $71.40; Eastwick, $14.57; Leader, $60.15; Sherwood, $46.15; Broadway, $47.49; Belmont, $73.20; Rittenhouse, $12.55; Tuxedo, $14.06; Globe, $42.64; Knickerbocker, $235.41; Paschall, $17.25; Parkway, $14.67; Grand, 19.15; Rivoli, $65.77; Cross Keys, $147.90; Darby, $117; Overbrook, $33.57; Fifty-sixth, $38.03; Locust, $83.08; Apex, $12.78; Apollo, $63.23; Orient, $41.14; Lincoln, $29.99; Imperial, $89.14; Eureka, $20.71; William Penn, $151.05.

The combined collections from the Lafayette, Star, New Broadway and Majestic Theatres totaled $150. Other houses that have made returns include the Princess, $36.59; Bluebird, $58, and Fairmont, $71.

Checks from Individuals

Checks are already coming in to the National Association from individuals who have been impressed by "The Invisible Guest" trailer. For instance, the Somerset Social Club of Somerset, Col., has given $300. An East Orange, N. J., child sent $2, with the notation, "Just a tiniest crumb." A donation of $500 by William Duncan, Vitagraph star, is reported from Phoenix, Ariz., where Duncan and Edith Johnson, co-star, made personal appearances and attracted huge crowds, materially swelling collections.

A letter to MOVING PICTURE WORLD from A. J. Moeller gives proof of how Detroit's 100 per cent. representation put over its campaign. He incloses a copy of the Detroit Free Press of January 28, which carried a five-column, page-length advertisement of special children's performances at the different theatres for the benefit of the fund. Detroit's totals are awaited with particular interest by the National Association.

West Coast Hustled

The West Coast, from which Herbert Hoover hails—his home is in San Francisco—appears to be responding nobly to the call. MOVING PICTURE WORLD'S correspondent in the Golden Gate City declares that Hoover will be "mighty proud" of the results there. There has been a Pacific Coast premiere of the Cosmopolitan Production, "The Inside of the Cup," through the courtesy of Famous Players and William Randolph Hearst. This, with a Buster Keaton comedy, was shown in the St. Francis Hotel. The admission charge was $5. Seventy-two picture houses gave morning matinees. Many other innovations were put through under the direction of Acting Chairman Eugene H. Roth.

Oregon set aside January 29 to raise its quota of $35,000. The Motion Picture League committee in charge consists of W. A. Graeper, Union Avenue Theatre, chairman; P. E. Noble, Liberty Theatre; R. H. Winsor, Star Theatre; A. C. Raleigh, Columbia Theatre; C. H. Feldman, First National exchange; J. A. Bradt and D. Brill, Universal exchange, all of Portland. Every suburban house in Portland donated its matinee receipts and three downtown theatres, the Rivoli, Hippodrome and Liberty, conducted special shows. All receipts, including war tax, will go to the relief committee.

Seattle, Wash., men worked like Trojans in behalf of a midnight matinee at the Coliseum on January 29. On January 25, a covered truck, suitably inscribed, was driven through the downtown district. It carried a piano on which J. A. Koerpel, manager of the local Goldwyn office, played the most difficult classical music as well as lighter compositions. There were also a trio of men's voices, all film men, and a speaker, C. H. Callaghan, representative of Fitzpatrick & McElroy in Seattle. Further exploitation has taken the form of a display in the office windows of Charles W. Harden, manager of the United Artists branch, of articles of wearing apparel donated by various stars.

Appeal Denied Ruth

"Babe" Ruth was denied on February 2, by the New York State Court of Appeals permission to be heard in that court in his attempt to prevent the Educational Films Inc., from showing pictures of him batting out home runs. Ruth sought an injunction against the producers which was denied by a New York Supreme Court Justice and was affirmed by the Appellate Division, first department. His application to take the appeal to the highest court was denied with costs and disbursements.

Oregon Fights Bills

(*Continued from page* 783)

The third is a state censorship bill introduced by Charles Childs and D. E. Fletcher, who represent three rural counties, each of comparatively small population. The bill, which is somewhat lengthy, provides for a censor board of three members appointed by the governor. The fees for censoring films are given as one dollar for reels of a thousand feet in length, and two dollars a reel for reels over a thousand feet. The members of the board are to receive a salary of $1,500 a year each and in addition to the fees collected, $600 a year is provided for office expenses and clerk hire. Approved films are to be stamped "Approved by the Oregon Board of Censors," and only such films will be approved which within the discretion of the board are of a moral, educational or amusing and harmless character.

The theatre men are right on their toes this time, and the Motion Picture League of Oregon plans to have a representative at Salem on February 1, when a hearing will be had on the bills before the committee on health and morals. At a meeting of the league at the Benson Hotel, January 27, a motion was unanimously adopted providing for the collection of a three-cent seat tax to pay the legal expenses of fighting the proposed measures and Dan Malarkey, prominent Portland attorney, was decided upon as the man to take up the league's case. Melvin Winstock, conceded to be one of the most eloquent film men in the Pacific Northwest, was also requested to come from Seattle to be at the Oregon capitol for the committee meeting.

Industry Sees Danger in Reform Wave Afflicting Legislators of Hoosierdom

PROPAGANDA favoring state censorship, showless Sundays, better regulated dancing and various other reform movements which the "holier than thou" element has been circulating throughout Indiana during the last few weeks, was crystallized this week with the introduction in the state legislature, in session at Indianapolis, of a bill designed to create a state board of censors of motion pictures.

The introduction of the measure is now regarded as merely the opening gun in the censorship fight in Hoosierdom, as it is known that there will be at least two or three other censorship bills presented before the assembly adjourns. The reformers apparently have decided to prepare as many bills as possible so that if one measure is killed there will be plenty of others to take its place.

For Indorsement Plan

The various organizations favoring state censorship received somewhat of a "knockout" when Mrs. David Ross, chairman of the Indianapolis board of indorsers of photoplays for juveniles, which has done some very commendable work since its inception a few years ago, announced that she is strictly opposed to a censorship bill of any type. She favors the voluntary indorsement plan of the the board.

"We have the confidence now of the producers, the exhibitors and the exchangemen," said Mrs. Ross. "Our work has recently been indorsed by the General Federation of Women's Clubs. Opinions on the merits of motion picture shows vary so widely that I am not in favor of putting the power of deciding what is or what is not objectionable in the hands of a small board. Another objection which I have to legalizing this activity is that censorship only increases the price of admission. The motion picture show, I believe, was created for the poor man."

Bill Explained

The bill introduced in the legislature by Senators Miles Furnas and Alfred Hogston is said to be almost identical with the Ohio censorship law.

"The only difference between our bill and the Ohio measure," explained Senator Hogston, "is that in our bill the commission or board of censors will consist of the treasurer of state, the state superintendent of public instruction and the lieutenant governor. This effects a big saving in the salaries which would have to be paid to a commission appointed by the governor."

Under the Furnas-Hogston bill only the lieutenant governor will receive compensation and he will be paid $2,500 a year for his duties as secretary of the board. The bill also requires an inspection fee of $1 for a reel of 1,000 feet and $2 for a complete picture. When the fee is paid the official stamp of the board would be affixed, and a fine of from $50 to $55, with the added sentence of one year or less at the state farm, would be imposed for failure to show the stamp on the film.

The lieutenant governor would be authorized to hire whatever clerical aid he deemed necessary. The inclusion of the state superintendent of public instruction is considered a novel feature of the bill, as it is the belief of its sponsors that the educational department should have a voice in determining the quality of films to be shown to the school children.

Bars Fight Films

The bill also provides that the board must keep in touch with the decisions of the national congress in matters of censorship and that it should rule out pictures which are considered immoral or indecent, as well as those depicting crime and prize fights.

The creation of a state bureau of inspection of motion pictures is to be the purport of a bill to be drawn up by the Legislative Council of Indiana Women for presentation in the legislature, it was announced this week. The legislative council has let it be known that it is not supporting the censorship bill introduced this week or some of the other censorship measures that are to be introduced later.

Nebraska Bill as Model

The women say they are working along the lines of indorsement rather than censorship, and probably will use as a model the Nebraska bill, now in the state legislature there, for creating a bureau of inspection. The women also have been studying the activities of the Chicago city council and are expecting a visit from the Rev. W. S. Fleming, who has been appointed as a member of the Chicago censorship commission.

Surveying Theatres

Mrs. S. C. Stimson, chairman of the steering committee of the legislative council, has started with the assistance of a corps of women a survey of Indianapolis picture houses. The pictures are being investigated and reports will be made on five points: violation of the sacredness of home ties, disrespect to church, threatened efficiency and waste of funds, comprising the use of cigarettes by school boys; law and order, including gunplay; robberies and crimes of all sorts; disrespect for the Constitution of the United States, especially in reference to the Eighteenth amendment.

State Board Also Sought

Announcement also has been made that representatives of the Indiana Civic Union and other organizations will bring about the introduction of a bill providing for the establishment of a state board of censorship.

This bill will provide for the appointment by the governor of a commission of three members. Salaries of the commissioners are fixed at $3,000 annually for the chairman and $2,500 for the other two members. It will provide that the commissioners shall hold office for four years except in the first three years of the life of the commission. The commission would be empowered to employ advisory commissioners as it saw fit who would serve without salary. It would specify that the expense of the commission should not exceed $50,000 annually.

Fight Films Barred

The commission would refuse to license films which contain "obscene, indecent, immoral or inhuman" scenes, or pictures of bull fights or prize fights. The commission also would have the power to require changes in films. Provision also is made for the passage, without examination, of pictures portraying current events or scientific films not intended for a general public showing.

The right of appeal from rulings of the commission to the circuit or superior courts of any county is provided. The bill provides that a license fee of $2 shall be paid for each 1,000 feet of film examined, and that $1 shall be paid by the producer for each copy of each film examined. Penalties not to exceed $500 and costs or one year in prison are fixed by the bill. It is also provided that the fees for examination and licensing may be reduced in case they exceed the cost of operating the censorship system.

THEATRE FOR LEPERS

A picture theatre for the leper colony at Trinidad, Spain, was opened on January 19, an orchestra of girl lepers furnishing the music. Americans visiting Trinidad a year ago, with the co-operation of Henry D. Baker, the local consul, established a fund for the theatre. It has been presented to the Trinidad government.

Utica Theatres Deadlocked with Paper in Battle Over Its Attack on Screen

UTICA, N. Y., picture theatres, with the exception of the New Orpheum Theatre, are battling with the Utica Daily Press over an article which insinuated that the trend of the times is against Sunday shows. After the appearance of the article, the picture houses, with the one exception, stopped advertising in the Press. At last reports the opposing forces were deadlocked.

This article, titled "What Has Been Effect of Movies on Sunday," was the first apparent attack by the Press upon the picture houses since the first Sunday show was run off on November 23, 1919, after a vote of the people had backed up the exhibitors' claims. The writer reviewed the various things that have been prohibited as public menaces, such as Bolshevism, profiteering, the crime wave and the H. C. of L. He referred to the "saloon menace" and to the concerted action to put an end to other menaces. Sarcastically, he explained that politicians sponsored the bill in the New York Legislature for Sunday amusements and sports. Then he explained the situation as it applied to Utica. No opinions of public officials or citizens were quoted.

Cancelled Advertising

On the Friday morning following the publication of the article there was not one advertisement of any Utica picture theatre in the Press. On Thursday afternoon the managers decided to cancel all advertising in the Press. The Press announced that the action was taken with a view to penalizing the paper. It said that "the Press values its freedom of utterance but is not raising the question at this moment, but rather giving an explanation to its readers of the absence of the motion picture announcements of Friday."

The fracas made a topic for the Utica ministers and the Press on Monday morning gave great prominence to the sermons. They condemned the picture houses from every angle. One minister said that every time he attended a picture theatre he left with a bad taste in his mouth and a blush. He did not say how often he blushed. Another minister advocated strict censorship.

Ministers Attack Screen

On January 25 and 26 the Press ran a series of letters commending it for its stand and giving the writers' opinions on motion pictures. Needless to say, motion pictures weren't lauded to the skies. One man, not a resident of Utica, said he had attended church for nearly sixty years but that exhibitors had no thoughts of church. A Press editorial told how two boys blamed motion pictures when they were arrested for attempting a holdup.

Then the Herald Dispatch, one of the evening papers, entered the lists with an editorial counteracting the attacks of the Press. It said that exhibitors give the people what they want.

The matter is still at a deadlock. Exhibitors report the usual business. They are advertising in another morning paper and two evening papers. The Press, Observer and Herald Dispatch recently raised their rate for theatrical advertising to $2 an inch, but no complaints were made openly by theatre managers.

Oppose Fellow Exhibitors

The situation has been made more complex by the New Orpheum Theatre, a good-sized residential house, which, it is said, has advertised infrequently. Messrs. Van Natta and Randall, the proprietors, were not invited to the meeting of the managers when the attitude of the Press was considered, because, it is announced, the New Orpheum was not a steady advertiser. Now the New Orpheum proprietors have given a statement to the Press that they do not favor the move of their brother exhibitors and do not favor Sunday shows. They announced that in the future the New Orpheum will not be opened on the Sabbath.

Manager C. A. Carroll, of the Carroll Theatre, Rome, N. Y., who advertises in the Utica Press, sent the paper a statement about the projected plans of the Methodist Episcopal Church headquarters in Chicago to establish a studio to make pictures to be shown in churches. This caused quite a stir among the ministers and public .

Bill Introduced at Albany to Require Committees to Decide on Fitness of Each Projectionist Seeking a License

A BILL has been introduced by Assemblyman Edward J. Flynn, a New York lawyer, in the state legislature at Albany, N. Y., which, if it passes, will require the mayor of each city in the state to name a committee of three to pass upon the fitness of each motion picture projectionist and license such as may pass the examination. The bill seeks to amend the general city law and will probably bring forth opposition on the part of motion picture projectionists.

Under the provisions of the bill each board of examiners will consist of one city employe, one moving picture projectionist of not less than five years experience, and one employer of projectionists, the board to serve without compensation.

Every applicant must be at least 21 years of age and must demonstrate to the satisfaction of the examining board a practical knowledge of motion picture projection apparatus, the safety and fire prevention devices, and must also show a knowledge of the optical system, being able to give a practical demonstration of his ability.

Any license granted shall be for a period of one year, but can be revoked or suspended for just cause. Each applicant in filing his application for examination must present at the same time an affidavit of a licensed moving picture projectionist to the effect that the applicant has served as an assistant for at least six months.

Persons who have had full charge of motion picture projection are allowed to present their own affidavit as to their experience. Assistants are not to be permitted to operate moving picture machines except under the personal supervision of the holder of a license.

Violations of the law would carry a fine not exceeding $100, imprisonment for not more than three months, or both. According to rumors about the state capitol, the bill has but little chance in passing. In many respects the present bill is quite similar to one introduced last year, and which was killed in committee.

BLESS INSTEAD OF BLAME

The London Daily News is authority for the statement that the police in the Potteries district of London attribute a marked decrease in crime locally to the influence of motion pictures. Instead of resorting to a public house evenings, the Potteries men take their families to the picture houses. There is no complaint that impressionable boys are influenced by the screen to commit crimes. Perhaps the youthful criminals don't use that plea for clemency because they haven't heard it.

Missouri Men in Semi-Annual Meeting Oppose Censorship and All Blue Laws

MANY big points were brought up and action taken on subjects of vital interest to the exhibitors of Missouri by the Motion Picture Theatre Owners of Missouri at their second semi-annual convention at the Statler at St. Louis, Thursday and Friday, January 20 and 21. State censorship and the Sunday Blue Laws movements were censured and the convention went on record as unanimously opposed to any such movements which they termed detrimental to the progress of the moving picture industry at large. Ways and means were taken to combat these evils.

At the opening meeting at which were both film men and exhibitors, W. T. Findly, secretary to the mayor of St. Louis, gave an address of welcome. This was accepted by Joseph W. Mogler, vice-president of the M. P. T. O. A. Another prominent speaker was Charles F. Hatfield, secretary of the convention bureau of the St. Louis Chamber of Commerce. Mr. Hatfield urged that the exhibitors get their problems before the legislature, and that they make their protests through the use of their screens, thus getting the support of the public.

Short talks largely centered on the Blue Laws, were given by exhibitors and exchangemen called upon by president Charles T. Sears. Among the speakers were Frank L. Newman, Joseph Gilday and William Flynn, of Kansas City; Spyros Skouras and Joseph Desberger, of St. Louis; C. R. Wilson, of Liberty; William Mueller, of Jefferson City, and L. C. Hehl of St. Louis.

Mr. Findly, in another talk, assured the exhibitors of the hearty co-operation of St. Louis in their fight to keep their theatres open on Sundays. He highly commended the motion picture as being a great aid in bringing about prohibition and assisting in the making of good citizenship.

Miss Toussig, of the Red Cross Bureau and chairman of the Western Missouri division of the Hoover Relief Fund, told of the aids that had been planned by the St. Louis theatre owners to raise their quota and thanked them for their splendid assurance of co-operation.

President Sears then appointed committees. They are as follows: resolutions, H. E. Haggard, W. C. Sears, Lawrence Goldman and Jack Truitt; good and welfare, J. R. Pratt, John Gentner and William Mueller; credentials, A. C. Norwine, Tom Henneberry and I. W. Rodgers; ways and means, C. R. Wilson, A. F. Baker, W. P. Cuff, Ben Levy and Joseph Mogler; membership, J. G. McKenzie and E. E. Trunnell; press, L. C. Hehl, Milton Feld and W. O. Reeves; convention, A. F. Baker, Frank L. Newman and M. W. Hubbell.

E. Howe, president of the National Film Publicity Corporation, in a spirit of co-operation extended to the Missouri exhibitors' association the production and furnishing gratis of any film or films as propaganda against the Blue Laws. The offer was unanimously accepted by the body. The wording to appear in the films was given over to the ways and means committee.

At the executive session a report of the committees was given. W. P. Cuff offered a plan for financing the organization, but since the association needed immediate aid to help in the combating of the Blue Laws and other vital problems, it was decided that an assessment of $10 be made on theatres that do not play Sunday performances and $25 on theatres giving Sunday shows, this to be considered as dues. Three thousand dollars in cash and checks was placed on the table. There were several large contributions, and it was through the generosity of Frank L. Newman—he gave $300 besides a previous $200—that others increased their donations, thus swelling the fund immensely. The large contributions were Frank L. Newman, $500; Spyros Skouras, $500; Joseph W. Mogler, $200; William Flynn, $175; Grubel Bros., $150; A. Josephson, $100, and Tom Henneberry, $100.

Secretary A. M. Eisner read the report of the Grievance Committee in which were related the causes of grievances that arise between exhibitor and exchangeman. Many of these difficulties were straightened out. Mr. Eisner pointed out that the exchangemen are not always at fault.

The resolutions committee's report stated that the organization went on record as unanimously opposed to the Sunday Blue Laws, censorship, deposits, music, seat and film taxes, and that the organization will take every means necessary to defeat these measures.

A theatre party was given in the evening for the exhibitors and their friends and then a banquet in the ballroom of the Hotel Statler.

J. N. McKelvey, director of public safety for St. Louis, in an address proclaimed the picture show business in St. Louis and the United States as one of the greatest institutions in the world. Mr. McKelvey also dwelt on the growth of the picture theatres in St. Louis from tent shows to beautiful palaces. There were other speakers on the program.

"The Kid," Charlie Chaplin's latest comedy, and Select's "The Greatest Love," starring Vera Gordon, were screened.

A business session was held Friday morning at which W. W. Hodkinson, president of the W. W. Hodkinson Corporation, the guest of honor, addressed the gathering on "The Relations of the Producer, Distributor and the Exhibitor in the Motion Picture Industry."

At 3 o'clock the final and executive session was held and the assembly was addressed by J. G. L. Harvey, a Kansas City attorney, who was brought to the convention at the personal expense of Frank L. Newman to give his views on the Blue Laws and the action necessary to defeat the measure.

"One of the great defects of a human being," said Mr. Harvey, "is that he cannot see himself as others see him. And that applies as well to an industry."

This was given with reference to the censoring of pictures by those outside the picture business. Mr. Harvey related an incident of some twelve years ago when theatres and all places of amusement were closed on Sunday in Kansas City. The law calling for this order was not in force more than two weeks. He considered it impracticable for an association to undertake and devise means to agitate a movement and suggested that a committee be appointed to decide on steps to be taken to handle censorship and the Blue Laws.

Joseph W. Mogler, William Flynn and Charles T. Sears were appointed a special committee to act on the legislation of Blue Laws, censorship and other such problems.

The president appointed delegates to attend the convention of the national association at Minneapolis next June as follows: C. T. Sears, Dave H. Harding, Frank L. Newman, Lawrence Goldman, Spyros Skouras, W. P. Cuff, A. F. Baker, C. R. Wilson, J. E. Haggard, Joseph W. Mogler, Fred Wehrenberg, I. W. Rogers, J. R. Pratt, Jack Truitt, Charles Burkey, and Ben Levy. Alternates are O. W. McCutchin, A. M. Eisner, M. J. Nash, L. C. Hehl, William Flynn, H. E. Miller, H. L. Pruett, E. C. Mercier, William Mueller, A. Josephson, W. C. Sears, Tom Henneberry and J. E. Hayes.

Marcus Loew spoke on the Blue Laws, urging the exhibitor to take up

(*Continued on page 791*)

Production That Is All Production

This Is the Third in a Series of Frank Articles Published for the Benefit of the Entire Moving Picture Field

By BARON HROLF DEWITZ

NOT so very long ago I was chatting with the manager of one of the largest distributing organizations.

"We often put over pictures that none of us in this office would go across the street to look at. It has to be some whale of a picture before the boss himself bothers to go into the projection room. You see, **we make the picture.** The producer **thinks** he does. That's the difference. Showmanship is everything."

And this man spoke the truth. In a commercial sense he was entirely justified in saying what he did say. Left to themselves strictly on what little actual merit they might hold of their own, the pictures he referred to—and which were handed out to the trade as "masterly creations of art"—would never have succeeded as money-making vehicles of entertainment.

We know that every distributor is prone to claim that his particular output is much better than that of any other distributor. Waiving propaganda entirely aside, it is clear to any neutral observer that there is a pronounced tendency among distributors generally to assume that they are more important and necessary toward the making of screen success than the producer. By success in this connection I mean, of course, that of the box-office, since a purely artistic success, unattended by fat profits, is not regarded in the light of success.

Just consider for a moment the monstrosity of this entire proposition. Suppose the art galleries and the museums had the nerve to assume a similar attitude toward the works of art, which they exhibit to the public? Suppose an art dealer on Fifth Avenue—and show me one who does not call himself an "art gallery"—should calmly take the pose that he **makes** the artists whose work he advertises and sells to the public? And suppose the dealer would be justified, in a measure, owing to the fact that the so-called works of art he pretended to sell were in reality little more than imitations and reproductions, and hence in urgent need of his sponsorship! Aside from the "nouveau riche"—who are often apprised in the dizzy mood of ordering a whole library of books "put in" over the telephone, the same as you would order a ton of coal—where are the people who are famishing for "art" of this caliber and "artists" whose reputations are made, and unmade, by a tribe of dealers and exhibitors?

Every time we submit the motion picture, as now being made commercially, to a test and line it up with conditions that would naturally govern other forms of established art, we get the same ridiculous result. For the making of pictures is a long, long way removed from the domain of original art. At present, it may be said to be migrating from the status of mere trade to that of craft. In some noteworthy instances it has actually reached the dignity of an art craft. In other words, the specially made picture has reached a point of development where it may be regarded as running parallel, in technical merit, to the various subordinates identified with the established Fine Arts. To still further popularize this point, the specially made picture, taken as an art craft, may be said to have achieved a development where it stands in the same relation to the Fine Arts as the making of fine cabinet furniture, period porcelain, silversmithing, magazine illustrating, leather embossing and similar branches of the arts and crafts movement.

There are directors and producers in plenty, no doubt, who might snort at this definition. Practically every mother's son of their tribe is quite in the habit of having themselves written up by paid propaganda men, whose job it is to put a new halo of genius around their clients' brows every week in the year. It is only natural that the clients in the course of time would actually begin to believe the wild-eyed twaddle of their pressmen. You can keep on repeating the same bundle of lies so long that you actually believe them yourself. And I am inclined to think that the greatest believer of all is the unconscious liar.

An industry is always courting failure when its exploitation angle shoots into paramount importance and product dwindles in merit to a comparatively negligent consideration. It makes no difference what industry, nor what product. Therefore, any scheme of production that is based on the purely commercial consideration dictates by industry, while it may prosper a while backed by the buncombe of super-exploitation, **is in constant danger of collapse the minute the bluff of commercialism is called with a plan of producing in which showmanship is subservient to the sterling quality of production-that-is-all-production.**

The reason we do not get anywhere is that everybody is afraid of criticism. The trade papers are nine-tenths press copy and propaganda, diluted and undiluted. They do not want to step on anybody's corns because there is no money in it, and because it is a thankless job, and a laborious one, to show a man where he is on the wrong track. *Moving Picture World* is the only trade paper I know with technical backbone strong enough to open up its pages to just the kind of criticism the trade does not want because it is good for the trade. It is popularly believed that criticism means fault finding and picking to pieces or just plain "knocking." Amateurs posing as critics do sometimes give that impression. **Constructive criticism, however, is sincerity itself applied to just one purpose: the faculty of laying bare the truth with no thought of hurting anybody's feelings, but in order that we may all benefit by the truth.**

Studios do not make pictures. Equipment and tools do not. Money does not. Business men cannot. Names do not. You cannot mix business with art any more than you can stir oil and water together. You can organize business into a promoting vehicle for the legitimate advertising and selling of pictures made by artists cinematicians. And you stand a fair chance of securing a true product of cinematic art if you leave the artists alone to do their work in the same undisturbed manner that sculptors, painters, writers, composers and other legitimate workers in the domain of art accomplish results of original value. Commercial interference will only precipitate a commercialized product.

You cannot "promote" a Whistler or a Sargent by forming the W. and S. corporation, and then harnessing these two men up with contracts to make such and such pictures under such and such conditions. The mere fact of announcing such an arrangement would ruin the artists overnight. Why? Because these two men are real artists. Even though the public does not know anything about art, it knows enough to appreciate the manner in which works of art are made as distinguished from the manner in which articles of commerce are manufactured. If you substitute Whistler and Sargent for any two names you may fancy in movingpicturedom, and put a business corporation behind them, then the arrangement ceases to be comical and becomes at once not only quite natural, but very plausible. Draw your own conclusions!

The artistic picture of the not so

(*Continued on page* 793)

Dr. Copeland Says He "Would Rather Sizzle in Hell than Live Under Sunday Blue Laws"

DR. ROYAL S. COPELAND, health commissioner of New York and a member of the Sunday Rights Association, says that the greatest blow real religion could ever receive would be the inauguration of blue law Sundays such as those advocated by Wilbur Glenn Voliva, Overseer of Zion City.

"I'd just as soon sizzle in hell for Eternity as to suffer all day Sunday under the blue laws," was the reply by Dr. Copeland to Voliva's Sunday program. "Voliva's statement ought to interest every church. If he or any one else succeeds in putting over such a program, as he advocates, it would be the greatest blow real religion ever received.

"We have a cosmopolitan population in this country, particularly in the big cities. They don't understand our institutions and if they were restricted from spending Sunday as they saw fit, they would turn to real wickedness.

"Our organization is seeking to encourage interest in the churches and at the same time permit the people, when they have concluded Sunday worship, to indulge in any legitimate recreation they desire—baseball, tennis, golf, movies, motoring or anything to suit their individual tastes.

"The association proposes to extend its influence nationally and the support it is receiving from various churches proves its popularity with them."

Sunday Rights Organization

The Sunday Rights Association, organized to combat restrictive Sunday legislation is headed by Martin Vogel of New York City, former assistant Secretary of the Treasury, and includes Bishop-elect Manning of the Protestant Episcopal Diocese of New York; Major La Guardia, President of the Board of Aldermen; and several other prominent officials and churchmen.

West Virginia Raises Censorship Issue; Would Prohibit Nudity, Cruelty and Crime

CHARLESTON, W. Va.

A BILL has been introduced into the Legislature for screen censorship which, it is declared, would put every picture theatre in the state out of business. Theatre owners are organizing to fight the bill, which was introduced by A. L. Helmick, of Tucker, one of the backwoods counties of the city.

Sections of the bill follow:

"Section 1: That hereafter it shall be unlawful to present in any motion picture theatre in the state, or exhibit to the public any film or picture which shall present nudity, cruelty or crime.

"Section 2: Cruelty is herein defined in any action resulting in physical injury which is a menace to health, life or limb.

"Section 3: Nudity is herein defined as less clothing than is proper to be worn on the street of any town, city, village or country, or in any moral public gathering."

Have To Be Cut

"In other words," said Jack Marks of Clarksburg, who is leading the campaign to fight the bill, in speaking of Section 2, "if one actor should slap another on the wrist or box his ears, that part of the film would have to be cut out."

Theatre men point out that every picture that is shown in West Virginia is always censored by boards either in Pennsylvania, Ohio or Maryland, and that most of them come from Pennsylvania, where the strictest censorship laws of any state in the union are enforced.

Oppose All Blue Laws

(*Continued from* 789)

the combat and not to let the fight be brought to them. He recommended clean pictures and clean entertainment as the best policy to put a stop to agitating measures.

Being an owner of theatres in Missouri, Mr. Loew became a member of the Motion Picture Theatre Owners of Missouri and contributed $200 to the fund for financing the organization in its demands for justice and just laws.

It was decided at this meeting that the next convention would be held in Kansas City. The date was not set, but it is believed that it will be some time in August.

Among the exhibitors present were J. Greene McKenzie, Atlanta; W. O. Reeves, St. Louis; John Karzin, St. Louis; Frank Speros, St. Louis; A. C. Norwine, Bonne Terre; William Sears, Boonville; C. T. Sears, Brookfield; H. L. Pruett, Centralia; O. W. McCutchin, Charleston; W. P. Cuff, Chillicothe; Charles Goodnight, De Soto; E. C. and H. E. Miller, Festus; J. R. Pratt, Fulton; A. P. Schaeffer, Ironton; William Mueller, Jefferson City; Ben Levy, Joplin; A. F. Baker, William Parsons and Bert Howard, Joplin; L. E. Goldman, Milton Feld, Frank L. Newman, A. M. Eisner, Mr. and Mrs. A. Josephson, Tom Henneberry, D. E. Richards, William Flynn and John Flynn, Kansas City; D. Michael, Kriksville; C. R. Wilson, Liberty; L. L. Jones, Marshall; J. E. Hayes, Moberly; J. E. Haggard, Nevada; E. E. Trunnell, Novinger; E. C. Mercier, Perryville; Mr. and Mrs. I. W. Rodgers, Popular Bluff, and others.

POOR, DEAR MARGARET SAYS, "A STITCH IN TIME SAVES—— WELL, SEVERAL LATER ON"
Elaine Hammerstein in new Selznick picture, "Poor, Dear Margaret Kirby"

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
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Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.
Member Audit Bureau of Circulations

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

ELSEWHERE in the pages of this issue it will be noted that the storm clouds of criticism have broken over the head of Benjamin B. Hampton as the result of his article in Pictorial Review on the question of sex on the screen.

In our opinion nothing but good can come of the controversy which has developed, and it is proper that there should be no hindrance to the full expression in our own industry of opinion over the question raised.

Mr. Hampton has been a doughty warrior, who can swing a mean Waterman if he is so inclined and needs no defenders as he usually rides to the attack willing to take the buffets of the fray.

We do believe, however, in Mr. Hampton's sincerity, as during an acquaintance extending over a period of many years we have never found that his motives or his purposes need be questioned.

There is no more important factor in the making of a successful picture than the man behind the camera. Without skill in photography our industry would still be undeveloped. It has too commonly been the experience of some cameramen that while they contributed greatly to a successful production their personal recognition was similar to that received by a stepchild in a large family. We, therefore, call approving attention to the organization of the Motion Picture Photographers Association, composed of responsible cameramen in the industry whose purpose is to improve their art and to be mutually helpful.

They have elected as their president Mr. Ned Van Buren, as their vice-president Mr. George Peters, as their second vice-president Mr. Edward Wynard, as their treasurer Mr. Larry Williams, as their corresponding secretary Mr. Harry Keepers, as their recording secretary Mr. J. C. Zitzer, and have established an association headquarters at 220 West 42d street, New York. The membership is by invitation only, each man being judged by his record and ability as a moving picture photographer. We believe their creed "Artistry of experience applied to making beautiful the commonplace" will strike a responsive chord in our industry.

MOVING PICTURE WORLD takes pleasure in wishing them every success, as it is our belief that the organization was formed in response to a definite need.

The demand for the abolition of petty politics in the moving picture business is growing more definite and more certain hour by hour. Men who insist on inviting criticism because of their selfish acts and who then seek to show that any frank discussion of their practices is a reflection, or in fact an attack on exhibitors, are beginning to be found out.

There is a growing tendency toward the unifying of our industry on all questions which affect the industry as a whole. The first and foremost of these questions is the question of censorship, which is the problem of all and the responsibility of all. It is not merely the producer's problem, because censorship affects the exhibitor to his loss quite as much or even more than it affects the producer.

The one big need, as has been pointed out repeatedly by Moving Picture World, is that the industry should get together sanely, sensibly and without suspicion for the one purpose of presenting a united front to the public on all questions where our standing as a business is affected.

Let it be recorded now that any man or any group of men in any department of our business activities who permit small influences to interfere with this necessary cooperation is, consciously or unconsciously, a real hindrance and a real enemy to our business.

There is no similarity between our business and the saloon business, but the paid reformers are pursuing the same methods of attack upon us that they used in bringing about prohibition. They are seeking to classify the screen, which did more to kill the saloon than any one influence in America, as being a disreputable institution. Nothing can stop their progress except a united industry, working harmoniously for the common good, preserving its identities and its opinions on matters within and standing as one man in its relation to the public.

Mark Twain Would Laugh Too

It took courage to take a classic in American humor like "A Connecticut Yankee in King Arthur's Court," put it on the screen and bring its humor down to the very day and hour. None but a brave man would have attempted it, and possibly even now, those whose brows are so high that they have to stretch to reach their hats will wail about the revision of Mark Twain. But in our modest opinion the treatment of the subject is precisely the treatment Mark Twain would have given it if he, rather than William Fox, had been making the production.

It would seem that Emmett Flynn, who directed it, had sat down after reading the wonderful story and had asked himself, "How would Mark Twain do it?" Catching the spirit fully, he then proceeded with his work and the result is a tremendous screen novelty, bubbling with modern humor, and deliciously whimsical in its contrived absurdities. It is entertainment of the highest sort; it is production, not reproduction; it is a screen achievement, not the transforming of a book to celluloid.

I congratulate William Fox for having produced another great success that will delight the world and throw another monkey wrench into the machine which bigoted censors are so busy in constructing. "A Connecticut Yankee in King Arthur's Court" is an honor to the screen.

ARTHUR JAMES.

Episcopals Decry Coercion; First National Hears that Churchmen Denounce Blue Laws

MANY of the prominent clergymen of the country, especially those of the Episcopal Church, are much opposed to any attempt at Blue Sunday Legislation, according to reports which have reached the home offices of Associated First National Pictures, Inc., from franchise holders in various parts of the country. Two notable expressions of opinion were made at the Ninety-Third Annual Council of the Episcopal Diocese of Kentucky recently in session at Louisville.

The Rt. Rev. Charles E. Woodcock, Bishop of the diocese, declared that he would join a revolution against such laws if they were passed, and Rev. Henry Russell Talbot, canon residentiary of the Washington Episcopal Cathedral, Washington, D. C., declared that the United States Congress had as much intention of passing any blue Sunday laws as it did of commissioning a man to go to Mars.

Bishop Woodcock declared that he would join a revolution against enforced observance of Sunday, should such an event come to pass. He voiced an earnest appeal to church members to avoid commercialism, narrowness and cheap publicity in a campaign to bring about free observerance of the Sabbath. He decried the group of "narrow zealots" who, in an attempt to revive dead and past customs seek to make "puppets and automatons" of liberty loving Americans.

"Under this plea of Sunday observance antagonism will be so aroused and freedom will be so narrowed that we shall alienate church members from the church at the very time we most need their cooperation," Bishop Woodcock declared.

Should Set Example

Bishop Woodcock said the surest way to insure proper reverence for the Sabbath is by precept and example. "We Christians are not blameless" he continued. "Some of us are too weak to resist the social customs which have been woven into the day. Let us not try to remedy by laws what we are causing by carelessness and indifference.

"We have jazz music, jazz dancing, jazz manners—next thing we will be demanding jazz religion," he said. "The new creed of 'Don't inhibit your emotions' has gripped our make-up until some of our dramas and moving pictures are filled with daring sex themes that dishonor marriage and appeal to the lower passions."

One of the things which endangers the pulpit, he said, is the cheapness, vulgarity and infatuation for publicity which exists in the church. He declared that catchy, slangy and commercial methods were not only weak but a complete failure.

Bishop Woodcock is one of the most distinguished churchmen in the country. He was selected to open with prayer the Republican National Convention that nominated President-elect Harding.

Too Much Agitation

"I have as much use for 'blue laws' as I have for a pig in a poke," said the Rev. Talbot, who is a Chevalier of the Legion of Honor and has a Croix de Guerre for his war-services. "However, there seems to be a great deal more agitation than necessary about such laws. There is no more danger of their being passed than there is of Congress commissioning a man to make a trip to Mars."

"We hear a great deal of stringent laws in Washington, such as one to prohibit the use of tobacco, etc. Even if they were enacted they would be dead letters because the people would not be in back of them."

Baron DeWitz Story

(*Continued from page* 790)

very distant future—suppose we call it the aesthetic picture—must not only be made as an individual work of cinematic art of inherent originality, but it must be presented to the public in a manner befitting a work of art. Perhaps the better way to bring this about is for some promoter to start a movement dedicated not merely to "better" pictures, which means nothing, but **dedicated to the development of the motion picture from its present level of industrial craft to the status of creative art, purely cinematic, comparable in excellence to the established Fine Arts.** Such a movement, properly launched and maintained, would prepare the way handsomely and put the public in state of expectancy. Incidentally, it would be a clever stroke of business, for indirectly such a movement would serve the purposes of advance publicity and exploitation without which any new departure is foredoomed no matter how sincere and competent.

For less than half the sum allotted to the average exploitation campaign of a new concern, such a movement can be made a success at the present moment because the public is in a frame of mind to welcome almost anything that holds out a promise of relief from present boredom exerted by the commercial picture. All kinds of fake schemes and grafting propositions are being floated on the current of the present state of public mind. It is about time that something of a substantial nature, sponsored by serious workers and adequate talent, were launched upon the same current to counteract the parasites and traffickers who are already beginning to clog the waters with piratical craft. Of course, there must be no politics in such a movement.

Assuming that such a movement could be made a success, and advance to the point where it would become a national topic of discussion, what sort of a picture may we expect in proof of the new development, and who is going to make it? One thing is a dead certainty. The clever people, whoever they are, that have scored so gloriously in manufacturing box office success out of thrillers and best-sellers and other literary merchandise, are the very ones we have to steer clear of if we are to have a truly aesthetic picture. The carpenter who has worked in a furniture factory, is he the man you would intrust with the task of originating hand-made cabinet furniture of period standard? The operative who has manipulated machinery in a tin watch factory, would he be the man of your choice for making the scientifically accurate movements that go into Tiffany chronometers?

Why, then, insist that the movie craftsman, trained to the routine of commercialized production, should suddenly be able to transmute himself into an artist cinematician and produce the aesthetic picture? Foolish as that notion is, you may be certain that that is the very thing the producers will try their very smartest to do, once the aesthetic picture hits the public fancy. They will change their labels overnight. They will masquerade. Names are nine-tenths of a live producing proposition. Why? Because everybody is doing the same thing in the same way: just **selling names!**

I can sit down at my desk, right here in New York, and get a star producing proposition together over the phone with little more trouble than telephoning my grocer for a bill of goods! As a matter of fact, I did it once to satisfy myself on this point. Within an hour I had options on two of the leading stars in the country, an all-star cast in support, six star authors with as many star books, two star directors, two star scenariorists, and so on down the line. If I had wanted to produce an aesthetic picture I would have been telephoning yet, and to no purpose, for there is not a solitary soul abroad in this fair land capable of producing the aesthetic form of motion picture. The cemetery is the logical place to search for such a one as it is clear that had such a man passed among us he would certainly have starved to death by this time!

(Editor's Note.—The next and continuing article by Baron DeWitz will appear in an early issue.)

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Prairie Trails

(*Tom Mix—Fox—5 reels*)

M. P. W.—Action, thrills and cowboy humor are the outstanding features of this five-reel Fox feature.

E. H.—A Westerner above the average grade, lively and romantic, abounding with Mix's customary trick riding and shooting.

N.—Trivial story, senseless action and a few good thrills.

W.—A bit slow in starting, but makes up for it in last reels.

A Shocking Night

(*Lyons and Moran—Universal—5 reels*)

M. P. W.—It is not without a certain engaging humor in conception, but the complications seem forced and unreal.

N.—The time-worn plot and action, the lack of humor, making "A Shocking Night" very frail and uninteresting.

T. R.—Is a delightful comedy in which the most has been made of an almost impossible situation.

W.—Very weak comedy offering; mostly registers as nonsense; players rush in and out until it gets dizzy.

When We Were Twenty-one

(*H. B. Warner—Pathe—5 reels*)

M. P. W.—General impression of the whole is one of pleasant, agreeable entertainment.

E. H.—A society drama excellently enacted by a good cast.

N.—H. B. Warner excels in entertaining comedy-drama.

W.—Commonplace production given to adaptation of stage play; never comes near being entertaining.

The Great Adventure

(*Lionel Barrymore—First National—5 reels*)

M. P. W.—May be easily ranked among the best high comedies thus far produced.

E. H.—Lionel Barrymore gives a splendid performance and the comedy is diverting because it is in different vein.

N.—Somehow misses fire as clever entertainment.

T. R.—Containing a whimsical plot with a decidedly original and fantastic twist, "The Great Adventure" provides delightful entertainment.

The Spenders

(*Featured Cast—Benjamin B. Hampton—5 reels*)

M. P. W.—Fairly entertaining story made from well tried material.

E. H.—It is a story of New York, Wall Street and Montana, with a fine vein of humor running through it.

N.—Is not the "knock-out" that the book was, but it should go well almost anywhere.

W.—Good production of a highly interesting story. Much bright comedy and many tense situations make it a thoroughly desirable offering.

The Greatest Love

(*Vera Gordon — Selznick — 6 reels*)

M. P. W.—Will bear comparison with "Humoresque" in which Vera Gordon made her first success.

E. H.—Is the first starring vehicle for Vera Gordon, the mother in "Humoresque." A far weaker vehicle than that hit, but very well produced.

T. R.—Contains the various elements deemed essential for a "big" picture, namely, a strong story, a lovable star, fine direction and an excellent cast.

W.—Deserves a place in the list of the year's best pictures.

The Tavern Knight

(*Featured Cast — Stoll Pathe — 5,800 feet*)

M. P. W.—As a costume picture the production is above the average.

N.—This one will hardly interest the majority.

T. R.—While a costume play, will please almost any audience.

W.—Not pretentious, but another good program picture.

The Killer

(*Featured Cast — Pathe — 6 reels*)

M. P. W.—All told it would be difficult to remember a Western drama that measures up to this six-part Benjamin B. Hampton production released by Pathe.

N.—From a box-office standpoint "The Killer" should hit the nail on the head and do satisfactory business wherever it is played.

T. R.—Has accomplished the hard task of taking an almost unbelievable story and by combining it with good acting, strong incidents and intelligent direction of giving us a thrilling and exciting picture.

W.—Good direction and suspense makes this a satisfactory Western.

Forbidden Fruit

(*Featured Cast — Paramount — 7,804 feet*)

M. P. W.—Cecil B. DeMille's name has never been connected with a more artistic and interesting picture.

E. H.—Thoroughly satisfies expectations based upon former productions directed by Cecil DeMille.

N.—DeMille scores another ten strike. A great audience picture.

T. R.—This latest Cecil DeMille production maintains the standard of gorgeous settings and all around magnificence with which the name of that worthy director has come to be associated.

W.—Gorgeously extravagant production of modern Cinderella story.

Brewster's Millions

(*Roscoe Arbuckle — Paramount — 5 reel*)

M. P. W.—Is bound to prove a highly amusing entertainment.

E. H.—Swift and smooth of action and decidedly clever of comedy.

N.—What the public has been waiting for from Fatty.

T. R.—Offers intensely amusing straight comedy without a single dull moment in its mirthful action and the star has never been seen to better advantage.

"AN' SAY, BOSS—AH D-D-DID SEE A GHOST! BA-LEEVE MAH—AH DID!"
Dorothy Gish in a scene from her new Paramount picture, "The Ghost in the Garret"

Statesmen, Financiers and Film Stars at Stanley Theatre's Brilliant Opening

A distinguished group of invited guests on Friday, January 28, attended the formal opening of the new Stanley Theatre, at 19th and Market streets, Philadelphia, upon the occasion of its dedication by Mayor Moore. Notables of the civic, commercial and screen worlds made the event brilliant.

Jules E. Mastbaum, president of the Stanley Company of America, tendered a dinner to his out-of-town guests at the Ritz Carlton preceding the preliminary inaugural of the new $2,000,000 theatre, later accompanying his hundred or more guests to the beautiful playhouse, to view the presentation of Cecil DeMille's Paramount picture, "Forbidden Fruit."

Many celebrated and popular stars were on hand for the occasion. Among them were Alice Brady, Constance Binney, Justine Johnston, Mae McEvoy and Eugene O'Brien.

Adolph Zukor, president of the Famous Players-Lasky Corporation, took a big party of stars, financiers and film men to Philadelphia as the guests of Mr. Mastbaum to attend the opening.

Mr. Zukor and his party went to Philadelphia in a special car. The party included Jesse L. Lasky, Dorothy Dalton, Mae Murray, Robert Z Leonard, Hope Hampton, Henry Arthur Jones, Mr. and Mrs. Alek J. Ludvigh, Frederic G. Lee, William H. English, Jules E. Brulatour, Daniel Frohman, Felix E. Kahn, H. H. Connick, E. E. Shauer, Dr. Hugo Riesenfeld, M. M. Belding, S. R. Kent, H. G. Ballance, Lee Counselman, Morris Kohn, J. S. Woody, Samuel Rachman, A. Walsh, Ben Blumenthal and Herbert K. Somborn.

Governor and Mayor Present

Governor Sproul and Mayor Moore, respectively, represented the state and city. Other notables present were A. L. Erlanger, William A. Brady, E. F. Albee, J. J. Shubert, Samuel Rothapfel, William Fox, B. S. Moss, Lewis J. Selznick and Harry Schwalbe, Judge Horace Stern, J. D. Williams, Ellis Gimbel, George H. Earle, Senator Clarence Wolf, J. D. Lit, Thomas M. Love, Fred G. Nixon Nirdlinger and Harry T. Jordan.

With over 6,000 people comfortably seated in the auditorium the exercises began with the playing, by the fifty-piece orchestra, of "The Star Spangled Banner," while a large chorus, back stage, sang the national anthem.

Mr. Mastbaum, as presiding officer, gave a brief and interesting talk on the history and aims of the Stanley Company. He said in part:

"May I call your attention to the fact that the Stanley Company of America is composed of a great many men, most of whom you all know, and its responsibilities are so divided that each man has had his share to do in the erection of this theatre? The individuality of each, in the construction and equipment and in the running of the theatre, has been used to the fullest extent. This theatre and this business are the creation of the entire personnel of the organization expressed as a unit.

Began Small Company

"The Stanley Company came into existence with a small picture house at Eighth and Market streets, when the industry was still in its swaddling clothes. My recollection is that it had a seating capacity of about 60 people, and the performances lasted about five minutes. Through merging of individual interests and affiliations with other exhibitors, it has become one of the leading organizations in the motion picture field."

Governor Sproul and Mayor Moore complimented the management on the splendor of the new cinema playhouse and on the enterprise and progressiveness of the Stanley Company, while the latter referred to the "new Philadelphia," which the building of such a theatre emphasizes.

A Memorial

The Stanley was built as a memorial to the late Stanley V. Mastbaum, the creator of the Stanley Company, whose destiny and successful career is now in the capable hands of Jules E. Mastbaum, president of the organization.

Richness prevails in the interior of decorations, which is a marvel of artistic workmanship. The lighting system is the most diversified, it is said, thus far ever attempted in any theatre.

There are two systems—a direct and semi-direct, and flood lighting with three-color effect which give the most brilliant effects upon the solid gold leaf and deep rose and old ivory color scheme of the decorations. The mezzanine is an open promenade and lounging section with a handsome Italian marble balustrade at the edge. This floor provides access to the men's smoking and rest room and to the women's rooms, on opposite sides of the building.

Everywhere there are handsome hangings and draperies of red silk velour and damask. The carpets are rich old rose in color and of a special design. Of special merit are the mural decorations in the auditorium. The proscenium arch is the work of Anton P. Albers, whose achievements at the Hague, Holland, are well known. This mural decoration represents "Beauty Crowned by the Muses." Another painting overlooking the mezzanine is by Captain George Harding, entitled "Le Carnaval." Additional paintings on the side walls feature the historical characters of Joan of Arc, leading the French to victory, and Christopher Columbus returning from his successful voyage of the discovery of America.

Unrestricted Vision

There are no posts to interfere with vision and no obstructions of any kind are discoverable. The purity of the air was the subject of comment and it was ascertained that a system of supplying pure air of uniform temperature had been installed.

The accoustic properties of the theatre are excellent and the splendid music played by the orchestra or on the large organ, installed at a cost of $50,000, thrilled and charmed in turn.

It was noted that the stage has the commodiousness of the most modern playhouses devoted to the spoken drama, and it is said that the Stanley would have no difficulty in housing the largest of traveling theatrical productions. Wide aisles permit easy ingress and egress and the arrangement of loges and boxes is most satisfying. There is no arduous climb to the balcony, whose seats are reached by a mezzanine floor and through openings that lead into what is called a vomitory.

Fine Furnishings

Everywhere the initial scheme of decoration has been maintained and the quality of furnishings is as fine in one section of the house as the other. Few theatres have provided so thoroughly for the comfort of patrons as has the Stanley. The lighting effects represent the latest creation of engineers and artists.

Autos Checked Free

No more must the picture theatre patron who drives his own car be compelled to fidget throughout the show apprehensive that his machine may be missing when he gets outside again. D. S. Markowitz, manager of the Rialto Theatre, San Francisco, has taken over the Rialto parking station nearby and has arranged free service for his patrons. Owners will be given claim checks and when presented at the box office of the theatre these will be stamped "paid." Those who park their machines but who do not visit the theatre will pay the customary charge. This innovation has been adopted as a part of the Rialto slogan, "The House of Courtesy."

Ohio Woman Censor Praises DeMille's "Forbidden Fruit"

Maud Murray Miller, a member of the Ohio State Board of Censors for many years and now its chairman, has praised Cecil B. DeMille's new Paramount production, "Forbidden Fruit," in terms of superlatives. Following the censors' showing at Columbus she told Manager Frankel, of the Majestic Theatre, Columbus, and Frank Cassidy, Paramount exploitation representative connected with the Cincinnati exchange:

"I really consider Mr. DeMille's 'Forbidden Fruit' a glorious picture—the most wonderful from every angle that I have ever viewed. It has a story filled with surprises and heart interest, and the Cinderella scene is the most gorgeous ever presented. It is refreshingly clean and wholesome. The only eliminations ordered were trivial—less than ten feet out of the 8,000 offered, a mere flash on the screen in two places—and frankly, I gave the picture closer scrutiny than ordinarily, because I was expecting to find something objectionable from noting the title. I want to congratulate Mr. DeMille and the Paramount company on this truly great production."

Removal Notice

The Western Import Company, of 1457 Broadway, New York City, announces that its offices are now located at 71 West Twenty-third street, room 1702. The telephone is Gramercy 3027.

Goldwyn Salesmen Ready for New Drive; Names of Twenty-two Exchange Managers

UNDER the direction of A. S. Aronson, recently elected vice-president and general sales manager of Goldwyn Distributing Corporation, the Goldwyn sales organization, operating from twenty-two branch exchanges, is keyed up for an energetic sales drive on the winter and spring releases of this company. The confidence of the Goldwyn sales organization is based on the strength of the pictures which have been placed on the market during the past few months.

The fourth year pictures, in dollars and cents, are proving their high box office value beyond question. Reports show an unparalleled number of extended runs, "Earthbound," "Madame X," "The Penalty," "The Branding Iron" and "The North Wind's Malice," taking the lead in the length of engagements and the total of returns.

The Goldwyn company is bending every energy toward turning out the best pictures that can be conceived by the foremost authors of the country. These, it is confidently expected, will meet the need for genuine feature attractions that will warrant longer runs.

Exchange managers have invited exhibitors to compare the pictures that Goldwyn is now offering with any product on the market, from a box office as well as an artistic standpoint, and the result has been a great number of new bookings. For Tom Moore, in Rupert Hughes' "Hold Your Horses," is claimed a place second to no comedy of recent months, not even "Scratch My Back;" "Godless Men" is being ranked at the top of the dramatic class; "The Concert," made famous on the state by Leo Ditrichstein, is comedy of the finest caliber, and more equally strong dramas and comedies are either at the exchanges or scheduled to reach them at an early date.

An authorized list of branch managers who will supervise the Goldwyn distribution service for exhibitors follows: Arthur Lucas, Atlanta; D. J. Horgan, Boston; George A. Hickey, Buffalo; Cecil E. Maberry, Chicago; Jack Stewart, Cincinnati; W. J. Kimes, Cleveland; L. B. Remy, Dallas; Ben Fish, Denver; J. E. Flynn, Detroit; W. E. Troug, Kansas City; M. Wolf, Los Angeles; Newton Davis, Minneapolis; S. Eckman, Jr., New York; Felix Mendelssohn, Philadelphia; Nat Barach, Pittsburgh; G. C. Parsons, San Francisco; Jack Weil, St. Louis; J. A. Koerpel, Seattle; W. A. Busch, Washington, D. C.; Mrs. Anna K. Sessions, New Orleans; E. J. MacIvor, Omaha; W. E. Banford, Salt Lake City.

American Cinema Again Elects Walter Niebuhr

The American Cinema Corporation has increased its capital stock from $600,000 common stock to $1,200,000, by issuing $600,000 in preferred stock, to consist of 6,000 shares at a par value of $100. The board of directors will be increased from five to seven. It is now composed of Walter Niebuhr, Paul Salvin, Burrill Ruskay, William R. Wilder and Joseph P. San. A large part of the new issue of preferred stock was subscribed at the meeting of the stockholders.

After a vote of confidence in Walter Niebuhr, president, officers were elected as follows: Walter Niebuhr, president; Joseph P. San, vice-president and chairman of the board of directors; Burrill Ruskay, secretary, and Edwin R. Van Voorhis, treasurer. Mr. Niebuhr is serving his fourth term as president. All of the others are newly elected and represent new capital in the company. The company released six productions last year and now has franchises with co-operative distributors calling for ten productions for 1921.

The entire executive staff has been retained, as follows: L. J. Henderson, supervising director of productions; Arthur Ollett, controller; Miss Anne Shingleur, administration; R. B. DeLacour, distribution, and Roy L. Davis, assistant to the president.

Paper Man Talks at Associated Dinner

That the threatening timber famine and the question of nation-wide reforestation are matters of vital importance to the motion picture industry was the substance of a speech presented by Hugh P. Baker, secretary of the American Paper and Pulp Association, before the Associated Motion Picture Advertisers at the weekly meeting at the Cafe Boulevard January 27.

Asserting that many of the problems of the trade paper, the publicity and advertising departments and the industry as a whole are dependent upon a solution of the paper situation, which, in turn, is linked up with the threatening depletion of forests, Mr. Baker declared that aggressive methods were necessary to meet the crisis.

He urged support for some remedial measure before Congress. The measure he specifically advocated is the Snell Bill, which has been endorsed by the American Paper and Pulp Association, the A. N. P. A., the U. S. Chamber of Commerce and other influential organizations for the conservation and recreation of forest supplies.

Dorothy Wood New Lead in Comedies by Mermaid

Dorothy Wood, a New York girl, has been selected as the new leading woman in Mermaid comedies, released through Educational, opposite Jimmie Adams. She replaces Elinor Lynn, and has already started to work on a two-reeler which has not been named.

Miss Wood's debut in pictures was an accident and happened two years ago when she went to Los Angeles on a visit to friends. There she was seen by Stuart Paton, a Universal director, who persuaded her to appear in a feature. Then she was engaged by Fred Fishback, who was looking for a blonde beauty to appear in his comedies. Following this she appeared opposite Hoot Gibson in Western two-reelers, but in one of these she was injured by being thrown from a horse and determined to go back to the less strenuous business of playing in comedies.

Strike Affects Theatres

A street car strike which involves the cities of Albany, Rensselaer, Troy, Watervliet and Cohoes, and which started last Saturday, raised havoc with the motion picture theatres in the five cities, from the point of attendance. While jitneys partially supplanted street cars, the 10 and 15 cent fare charged resulted in thousands remaining at their homes rather than enjoying themselves at motion picture theatres. The Troy houses were hard hit on Sunday night, losing not only a portion of the ordinary Sunday night patronage from their home city, but with no car service into Troy, from Albany and other places, the loss of patronage was increased to far greater proportions.

"SURE IS A BAD STORM THAT'S RAGING OUT THERE TONIGHT—HOPE THE OLD VESSEL KEEPS RIGHT"
Scenes from the new Irvin V. Willat production, "Partners of the Tide," that is being released by Hodkinson

Washington Convention of Exhibitors from Several States a Great Success

THERE was a "happening" last week at the Washington Hotel that will go down into film history as the biggest thing ever accomplished by the exchange managers of Washington, D. C. It was the banquet that concluded the two days' convention of the exhibitors of the territory. If there is an exhibitor in the territory who failed to show up he was not missed, because there were so many of the film men present, but he missed something as his neighbor will tell him.

As the exhibitors arrived they joined the ever increasing aggregation at the Washington, where there were plenty of local managers and salesmen on hand to greet them. A little later on there was an automobile ride around town that was a peach. Then there were several meetings. The bunch from Virginia had a merry little old gathering where they discussed a whole lot of things of a business nature.

Wells Elected President

Jake Wells was elected president of the Virginia Exhibitors' League. E. T. Crall, of Newport News, vice president; C. E. Geoghegan, of Chase City, treasurer; Harry Bernstein, secretary, and the following were selected as members of the board of directors: John Pryor, Richmond; H. L. Hundley, Williamsburg; Mr. Rubens, of Petersburg; F. W. Twinem, of Charlottesville, and W. P. Klein, of Richmond.

One of the big things at this meeting was the adoption of a resolution under the terms of which no exhibitor in Virginia is to have the privilege of laying his troubles before the Grievance Committee of exhibitors and exchange managers unless he holds membership in the Virginia League.

Many subjects were taken up for discussion, including taxation, censorship, advance deposits, and other matters of intimate interest to the exhibitors of the State. These subjects will be given further consideration at a meeting of the board of directors which will be held in Richmond some time this month.

District Exhibitors Meet

The Virginians had such a good time they decided to return the compliment to the exchangemen and the exhibitors of Washington next July at a midsummer convention.

The Washington exhibitors also had a meeting and there were joint meetings of exhibitors from the different states and of exhibitors and exchange managers. There were film men and exhibitors from Maryland, Delaware, the District of Columbia, Virginia, West Virginia, New York City, Georgia, Florida and other states.

In the evening, Abe Dresner, the chairman of the Entertainment Committee, arranged a wonderful program. He tipped the actors and actresses to the fact that almost the entire audience would be film folks. Mr. Dresner is the Washington distributor of Nicholas Power projectors.

The second day was almost a repetition of the first. Nothing but a good time, visits to the exchanges, and the pleasant music to the ears of the exchange managers of the scratching of pens on the "sign here" lines of film contracts. Then came the banquet, the crowning event of the convention.

Something like 225 men were present. However, there were several good speeches.

Burdick Makes a Hit

Modest George W. Fuller, president of the Exchange Managers' Association, welcomed the guests of the exchange managers and turned the meeting over to Lieut. Jim P. Anderson, of First National.

The first big number was an impromptu speech by Congressman Clark Burdick, of Rhode Island, who got his audience on their toes when he told how, as Mayor of the City of Newport, R. I., he brought about the Sunday opening of motion picture theatres for the entertainment of the thousands of boys who were sent there during the war to receive training at the Naval Training Station.

"That was one of the first things I did as a war measure," said Mr. Burdick. "I wanted those young boys to be entertained seven days in the week, for their work of training was serious enough. I did not want them to have to resort to other things when off duty—I wanted them to have all the clean amusement the city could give them. I appealed to the exhibitors of Newport to help me, and they did."

Mr. Burdick, who is a member of the District of Columbia Committee of the House, told the exhibitors he does not favor unnecessary restrictions on the industry, nor in endeavoring to legislate morals. He said he noticed a growing improvement in the type of pictures being produced and that the industry was reforming itself. "I do not believe the motion picture men need very much assistance from outsiders," he declared. "I think they can pretty well take care of themselves."

Harry Crandall had a few words to say: Jake Wells told 'em how glad he was he accepted the invitation to come to Washington; Messrs. Berman and Cohen and W. Stephen Bush, of New York, each had a few words to say; Harry B. Varner said "Howdy," and Mr. VonTilzer was loud in his praise of how the convention had been conducted by the exchangemen. Tommy Goldberg, of Baltimore, delivered the message of the Maryland exhibitors. The outstanding feature of the evening was the ban on shop talk.

While everyone enjoyed listening to the speakers it was Julian Brylawski and his program from the Cosmos Theatre that made the big hit. He brought over all the acts from the theatre as fast as they were released, and each act did just a little bit o' something out of the ordinary to please the boys. It was some night. Music was furnished by a colored jazz band.

Every exchange manager of Washington joined in making this event the success that it was. The honors must go to all alike. They were ably aided by a little group of exhibitors, including Harry M. Crandall, Larry Beatus, Harry Bernstein, Mr. Sandell and Bernie Debkin, of Baltimore, and Jake Wells.

CLARENCE L. LINZ.

Mabel Normand Quits Goldwyn for Sennett

(*By Wire to Moving Picture World*)

Los Angeles, February 2.

Mabel Normand has just signed a long-term contract with Mack Sennett. A million dollars are involved in the transaction. Her first picture under Sennett regime will be a romantic comedy, entitled, "Molly O." The severing of her contract with Goldwyn was done in an amicable manner and to the satisfaction of all parties concerned.

SCENES FROM THE NEW UNITED ARTISTS' PICTURE, "THE NUT," WITH DOUGLAS FAIRBANKS
The star is doing his utmost to live up to the reputation that the title has bestowed upon him in the picture at the right

S. R. Kent Announces Eight Features for Release by Paramount During February

HEADED by what are declared to be two of the best feature comedies seen in many months, and closing with two dramas which are decidedly serious in story and treatment, the Paramount release schedule for February as announced by S. R. Kent, Famous Players-Lasky's general manager of distribution, offers to exhibitors a broad range of subjects and distinctive types of film entertainment.

There are eight features listed, including productions from the studios of Thomas H. Ince, Lois Weber and Cosmopolitan as well as contributions from three of Paramount's own special producers, namely, Cecil B. DeMille, Hugh Ford and Charles Maigne.

The honors for February 6 are shared by "Brewster's Millions," in which Roscoe (Fatty) Arbuckle is starred by special arrangement with Joseph M. Schenck, and "The Ghost in the Garret," in which New Art Film Company presents Dorothy Gish as star. The former was adapted from the novel by George Barr McCutcheon.

The other release of the 6th is a comedy Paramount says, with Dorothy Gish surpassing all her previous efforts as the ghost in "The Ghost in the Garret." This comedy was written by Wells Hastings and F. Richard Jones was the director. William E. Park plays opposite Miss Gish.

Cecil B. DeMille's production, "Forbidden Fruit," which Jules Mastbaum pronounced "the crowning achievement of the cinema art," when he booked it to open the new $2,000,000 Stanley Theatre in Philadelphia, is scheduled for the 13th. It was written by Jeanie Macpherson.

On the same day, Thomas H. Ince presents Douglas MacLean in "Chickens," adapted by Agnes Christine Johnston from the story, "Yanconna Yillies," by Herschel Hall. Jack Nelson was the director and Gladys George is leading woman.

On the 20th comes the Cosmopolitan production, "The Passionate Pilgrim," from the story by Samuel Merwin. Robert G. Vignola directed, the scenario being by Donnah Darrell. Matt Moore plays the title role. Charles Maigne's production of "The Kentuckians," with Monte Blue, is the other release for the 20th. This is a picturization of John Fox, Jr.'s, novel about a Kentucky feud. Playing opposite Monte Blue is Diana Allen.

Scheduled for the 27th is Hugh Ford's production, "The Price of Possession," with Ethel Clayton as the star. Eve Unsell wrote the scenario, it being an adaptation of Winifred Boggs' story. Rockeliffe Fellows is leading man.

Also on the 27th comes the Lois Weber production, "What's Worth While?" Claire Windsor is seen in the leading feminine role. Louis Calhern plays opposite her. This schedule of feature releases is supplemented by short subjects.

Attractions Distributing Corporation Has Has Filed Suit for the Return of Stock

AN action seeking to recover seven shares of stock and the dividends paid thereon, has been filed in the New York Supreme Court by the Attractions Distributing Corporation, 576 Fifth avenue, against I. Walter Lissberger, of 194 Riverside drive.

In the complaint on file in the New York County Clerk's office, which is attested by Benjamin P. Shulberg, now president of the Attractions Distributing Corporation, it is said that on July 8, 1919, when Bernard P. Fineman was president of the corporation, defendant received the seven shares of stock, which Shulberg says was given without any consideration on the part of Lissberger.

Shulberg says that at that time the stock of the concern was not of much value, but at the present time the stock of the corporation whose business he says is the buying, selling and dealing in moving pictures, is very valuable. On May 5, 1920, Shulberge says the plaintiff corporation paid a dividend of $150 on each share of its stock, which netted Lissberger $1050, and again on June 28, 1920, another dividend was declared of $50 for each share, which netted defendant $350.

Subsequent to this on September 21, 1920, Shulberg alleges demand was made on Lissberger for the return of the seven shares of stock which it is claimed he unlawfully holds, and also the dividends paid to him, which request he states was refused.

The action petitions the court to declare the assignment of the stock to Lissberger, illegal and void, and that defendant be enjoined from voting the stock pending settlement of the suit. Whitman, Ottinger and Ransom, of 120 Broadway, appear for the plaintiffs.

Planning New Theatre

The properties at 708-11 Columbia avenue, Baltimore, Md., formerly owned by Charles C. Brandt and wife, and the properties at 713-15 Columbia avenue, formerly owned by the Municipal Building Association, have been purchased by the Eureka Amusement Company, for about $25,000, as indicated by the stamps. It is the purpose of that company to erect a moving picture theatre with a seating capacity of 1,000 on the site which measures 60 by 125 feet after the buildings which are now ther have been razed.

Co-operates with Society

The Parkway Theatre, North avenue at Charles street, Baltimore, Md., which is under the supervision of Louis A. DeHoff, cooperated with the Maryland Society for the Prevention of Cruelty to Animals to help this body educate the children of the state along humane lines and exhibited two humane pictures at the regular Saturday morning matinee on January 29, which included "Black Beauty," and 'The Bell of Altri."

Scribben Acquitted

The trade will be glad to know that Manager M. F. Scribben of the Opera House, Florence, S. C., has been acquitted of the charge of manslaughter made against him by the state after his automobile killed a negro woman on July 22 near Villa View, Del. Many witnesses testified to his excellent character.

It Is the Life

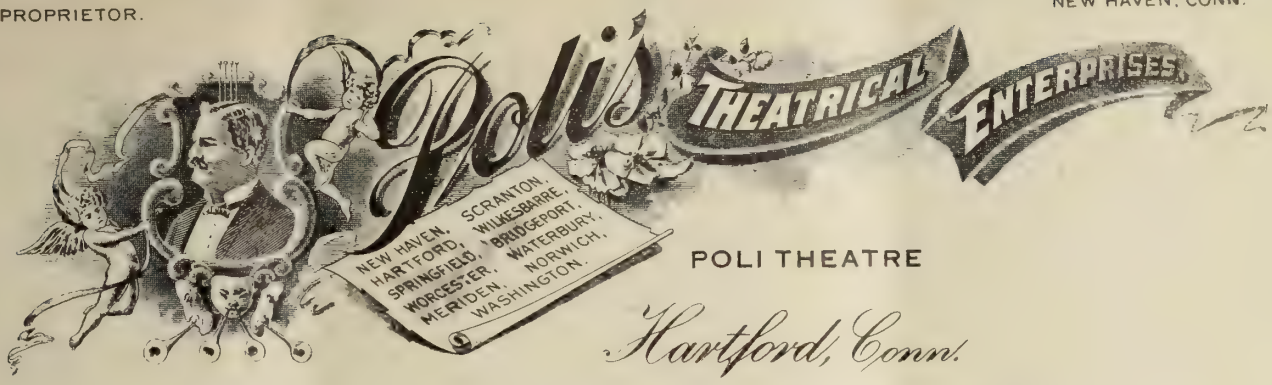
Scott's Bluff, Neb., is going to be the ideal city, says the local ministerial alliance and the women's civic organization. They have succeeded in having the city council pass an ordinance banning all forms of dancing and motion pictures. Young people must be in their homes at 8 p. m.

BITS FROM THE NEW FIRST NATIONAL PICTURE, "SOWING THE WIND," STARRING ANITA STEWART

The couple may be seen sowing the seeds of love in the scene in the center

S.Z. POLI,
PROPRIETOR.

NEW HAVEN, CONN.



POLI THEATRE

Hartford, Conn.

January 31st, 1921.

Vitagraph, Inc.,
1600 Broadway,
New York City.

Gentlemen:-

Your "Black Beauty" special is a dandy. It smashed all attendance and money records at the Capitol Theatre. More people saw it than any picture ever shown in this Theatre, and I have heard more favorable comment on it than on any ten others I ever booked. Every performance packed to capacity, and our special children's matinee proved the biggest kind of a success.

On Wednesday we played to over four thousand children. The letters I sent to school teachers made every teacher in town a booster, and the talk the kiddies made brought in their parents who enjoyed "Black Beauty" as well as the children. The letters proved the most effective bit of advertising I ever did.

It was this double-barreled idea that put the whole thing over 100 per cent--it got my regular theatregoers in and pleased them, and in addition drew thousands of persons who rarely go to see a motion picture at all. The Capitol Theatre has an unusually spacious lobby, but in holding out the crowds at the special matinee, I had to open the side door into the alley, or there wouldn't have been room enough.

"Black Beauty" is a great picture and one that has an appeal for all persons, from six to sixty. No picture I ever played has approached this one in drawing the crowds, getting the money and generating real satisfaction. It was a pleasure to have been able to offer this to my patrons.

Very truly yours,

CAPITOL THEATRE,

J. St. Clair

Manager.

"Man-Woman-Marriage," First National Film, Broke Paterson Attendance Records

MAN—WOMAN—MARRIAGE, starring Dorothy Phillips, the Allen Holubar contribution to Associated First National Pictures' first group of "Big 5" productions, established a city record for attendance during its week's premier at the Regent Theatre in Paterson, N. J. In the eighteen performances of the spectacular production in the New Jersey Theatre in the six days of its showing the box office registered an actual paid attendance of 31,741 people.

The advertising given the production started with a full page in the theatre program for the full week preceding the opening. The newspaper advertising started on the Wednesday preceding opening and consisted of eight or ten small teaser ads each one column and varying in size between an inch and an inch and a half. This same advertising was repeated on Thursday, and on Friday display advertising two column six inches in size was used in all of the papers.

Saturday the space was increased to quarter page size. A special rotogravure section was used in the Sunday Chronicle, two pages of which were devoted to the production, and in addition a half page of display was used in the theatrical section. The picture opened the following day and the last large display advertising was used in the one evening paper on Monday, a quarter page in size. For the week of the run small two-inch one-column readers were used in all of the newspapers.

The outdoor advertising consisted of the regular 100 one-sheet stands that the theatre always employs. In addition to this Manager Charles L. Dooley employed ten twenty-four sheet stands.

Two thousand tack cards featuring the mile stone insignia of the production distinguished all the newpaper advertising. The special facsimile lobby display of the seven Leone Bracker posters prepared especially for the production completed the advertising given the picture.

Mr. Dooley's advertising appropriation for the production was $500 and he turned back $22 of this after all bills had been settled. The Regent is a 2,200-seat house, and the admission prices are from 10 to 30 cents. "Man, Woman, Marriage" is the third of the First National "Big 5" productions to be shown to the public.

Selznick Sales Head Tours Middle West

Samuel Sax, who was recently made general sales manager of Selznick Pictures Corporation, has started on a tour of the middle western states for a two-fold purpose. Mr. Sax will note the general state of affairs prevalent throughout the Select branch exchanges and give special trade showings of the Select picture, "The Greatest Love," starring Vera Gordon.

In connection with this production Mr. Sax will endeavor to drive home the box office possibilities of the production. Mr. Sax, among other cities, will visit the St. Louis, Kansas City, Omaha and Chicago exchanges and will be away from his desk at the Selznick home office about two or three weeks.

New Capitol Comedy

An original comedy idea is made the basis of "Angels' Feathers," a coming two-reel Capitol Comedy distributed by Goldwyn. The story, written by Kingsley Benedict and directed by Mark Goldaine, has as its central character a freckle-faced youth who grows weary of being the pampered offspring of a millionaire family and finds and ingenious way of realizing his ambition to become an amateur detective.

Under the direction of Mr. Goldaine this comedy moves at a rapid pace and is replete with humorous bits of incidental business cleverly presented by the Capitol Comedy players.

Seattle Law Changes Projection Booth Type

The ordinance regulating the type of booth that can be used when showing motion pictures in Seattle has been changed to permit the use of portable booths. Heretofore the law has read so as to forbid the showing of pictures in any auditorium not equipped with a built-in fire-proof projection booth, but the letter of this ordinance was never enforced until last year, when one of the bid downtown hotels was burned and there was a resulting investigation into fire laws and their enforcement.

Since then all lecture halls and schools not equipped with permanent booths have been forced to give up their regular motion picture illustrations. Before the burning of the Lincoln Hotel, many of these places were showing pictures without any booth at all, the portable projection machines being set up on tables, or in the floor. This is no longer permitted under the new ordinance, but portable booths may be used.

Chaplin Denies He Is Contemplating Change

No sooner did Charlie Chaplin get back to work after more than a year of rest, than the rumors of this and that sort of business affiliations began flying fast, says United Artists. Despite the fact that his organization issued a statement a week ago regarding his finishing his short reel material so that he could immediately begin on the big features he is going to make for United Artists, there was rumored throughout the industry that he was to become associated with another concern.

As soon as Charlie heard of it he wired Hiram Abrams, president of United Artists as follows: "Newspaper reports or rumors regarding any business affiliations or transaction between myself and any other company entirely unfounded. On my behalf, please contradict same."

High Buys Fairmount

Wallace High, who has operated the Fairmount Theatre, 121 North Clinton avenue, Baltimore, Md., for some time under a lease, has purchased the property in fee, for $20,000, from Henry Schucks. A new heating system will be installed and the gas furnace and radiator system will be employed. This theatre was entirely renovated during the summer months.

Opens Poster Exchange

Milton Caplon, proprietor of the Clover Theatre, 412 East Baltimore street, Baltimore, Md., has opened a poster exchange on the third floor of the building at 412 East Lexington street. Arrangements have been made by Mr. Caplon to carry a full line of posters for the new productions which will be distributed in that territory.

Theatre Offers Aid

The receipts at the Strand Theatre, Seattle, during the afternoon and evening of Thursday, January 27, were donated to the relief of the families of three policemen who were shot by a desperado recently. A policeman sold tickets in the box office and another blew bugle calls from the lobby.

L. M. Cobbs Resigns

L. M. Cobbs, for the past two years manager of Vitagraph in Seattle, resigned and has gone to Los Angeles to accept an official position with the T. W. Chaplin Enterprises. He is succeeded by G. E. Jackson, former manager of the Portland office, which has been closed. H. Bradley Fish, division manager for Vitagraph, is spending a week in Seattle getting Mr. Jackson started in his new location.

Urban Receives Several Negatives from Greece

One of the men who for many years has made biological pictures for Charles Urban's Popular Classics is located in Athens, Greece. He is Ch. N. Mavroyeni. One of them is "The Tragedy of the Praying Mantis," out of the Movie Chats. When it played at the Rivoli Theatre it was well received by both audience and critics.

Mr. Mavroyeni has just written to Mr. Urban, saying he is shipping some new negatives and has a big schedule marked out that will keep him busy for many months, all the results of which will be shipped to the Kineto company to be incorporated in the Kineto Review and the Movie Chats.

CHARLES N. MAVROYENI

Getting first-hand information from Moving Picture World. He is making a series of biological pictures for release in Urban Movie Chats

Alice Calhoun, of Vitagraph, Tells How to Become a Screen Star at Seventeen

By EDWARD WEITZEL

HOW to become a moving picture star at seventeen is a problem which is keeping an army of fat girls, thin girls, tall girls, short girls, pretty girls and other girls not so pretty wondering how the thing is done—that is, if the girls are within a certain age limit. If any of them are past seventeen, it is a question of becoming a moving picture star at any old age—but the younger the better. Here is the way the youngest moving picture star in the United States, Alice Calhoun of Vitagraph, turned the trick. She started in at an early age to fit herself for the position she was to occupy in the screen world. In fact she began her preparations before she was a day old by seeing to it that she was one of the prettiest babies that every deserved first prize at a baby show. Realizing the flying start she had in the way of good looks, she insisted upon a daily and nightly regimen that would insure the further development of this important aid to film fame. She even consulted her parents on the subject and admits that they gave her excellent advice and were of considerable help in selecting the proper clothing and dietary and in providing her with congenial home surroundings.

Having been born when the moving picture was in its infancy, Miss Calhoun may be said to have grown up with it—if not in it—and to have kept pace with its development by taking advantage of every means of adding to her list of physical perfections.

Her Start as an Electrician

Her first decision as to a career did not comprehend the movies. At the age of five, not having heard of the silver sheet and being the devoted admirer and faithful playmate of an elder brother, she turned her back upon her family of dolls and other feminine toys and concluded to become an electrician, after assisting young Master Calhoun in erecting a wireless telegraph station that would have worked beautifully if the chief electrician had provided any means of sending or receiving a message. This experience was not labor lost, however, but rather, as seed sown on good ground, it showed her a pleasant and profitable way of filling in the waits at the studio by learning all about the Vitagraph wiring and lighting system and then installing several handy electric effects in the Calhoun apartment on Riverside Drive.

The evening I called there Miss Calhoun evinced more pride in the improvements she had made in the family reading lights than in her rapid rise as a moving picture actress. Not a bad idea at all, for a screen star to understand electrical engineering. Just think of the money Mary Pickford and Elsie Ferguson and Norma Talmadge might pick up between pictures, working in the studio as assistant electricians!

A Movie Actress at Fourteen

"How old were you when you felt the movie urge?" I asked Miss Calhoun.

"Fourteen," she replied.

"And how old were you when you broke into the business?" I continued.

"Fourteen," she again replied. Her tone was matter-of-fact, but her eyes showed that she enjoyed the humor of the remark.

"Alice is very determined once she makes up her mind," said her mother.

I studied the young girl sitting opposite me, while Mrs. Calhoun told of the business-like way adopted by her daughter to get into pictures. She won her parents' consent by proving that she was thoroughly in earnest and then went to a photographer of the best grade, had him make her a set of portraits and induced him to show them to several persons interested in the production of photo plays. All this was working along the right line, but the deciding factor was the girl herself. The portraits revealed a natural aptitude for dramatic expression, but it was the personality of Miss Calhoun, her ability to impersonate the type of American girl that reflects the best in cultured, clear-eyed and physically perfect young womanhood that opened the door for her into the land of her heart's desire. The eternal charm of youth is hers and the beauty that is born of a steadfast nature and challenges the camera to search it with an uncompromising eye.

Takes Part in "Everybody's Business"

"What was the name of your first picture?" I asked as the young star sorted over a pile of photographs, in search of one that showed how a few touches of make-up transformed her into a woman of twenty-six.

"'Everybody's Business,' and Charles Richman was the star," replied Miss Calhoun.

"Did everybody in the company know your right age?"

"No—nobody did; I didn't tell anyone."

"It was nobody's business, as it were. How did you become a member of the Vitagraph company?"

"We have a friend in the company and I asked him to introduce me to Mr. Albert Smith."

"Were you engaged at once?"

"Yes; but it was a year before I got a steady contract. I supported Corinne Griffith in 'Human Collateral' and played the heroine in O. Henry's 'The Dream.' One day Mr. Smith sent for me and I was told I was to be engaged for a year. It was very disagreeable when I got up the next morning, cold and raining hard, and I had to be at the studio by nine-thirty. Mother said she hated to see me go, but I had never been so happy before in all my life."

"I watched Alice from the window when she left the house," explained Mrs. Calhoun, "and made up my mind that my pity was entirely wasted. The way she looked up and smiled and threw me a kiss told how happy she was."

"Nothing warms the heart like a signed and sealed contract; it's better than a sealskin coat," said I.

Better Than a Sealskin

Miss Calhoun found the photograph she wanted and handed it to me. I glanced at it and then compared it with the picture I had selected as being "the girl herself."

"How about the day you were told you were to be a star?" I asked abruptly; "were you very much upset?"

"So much so that I gave mother a dreadful fright. When I came out of Mr. Smith's office I was so happy that I couldn't do anything but cry. Poor mother thought I had lost my job and started to console me, but I managed to make her understand that I hadn't gone crazy, when I grabbed hold of her and began to dance. I thought that my other conferences with Mr. Smith were the most wonderful things that could ever happen, but when he looked at me calmly and asked if I wanted to sign a starring contract I just couldn't believe my ears."

The Right Side of Seventeen

"Let me see, the name of your first star picture was 'Princess Jones' and a part of your royal raiment was a gingham apron and a calico frock."

"Yes, and I have just finished my second star picture; its working title is 'White Lies.'"

"Now for the most important question of all. What is the first rule of how to become a moving picture star at seventeen?"

Miss Calhoun thought a moment very seriously, then started to smile.

"I guess," said she, "the best way is to commence on the right side of your seventeenth birthday."

JUST AS SHE REALLY IS
Alice Calhoun, who is starring in "Princess Jones" for Vitagraph

ALICE—THE VAMPIRE
Alice Calhoun made up for a "different" role

Samuel Merwin, Newest Paramount Author, Finds Films Great Story-Telling Medium

THE thing that interests me most in motion pictures is the possibility of putting real human characters on the screen," said Samuel Merwin, author of "Anthony the Absolute," the famous "Henry" stories and other fiction, after a visit to the new Paramount studio on Long Island, where he viewed the actual making of motion pictures for the first time since joining the staff of prominent writers for Paramount pictures. "To an old story teller—and I have been making my living at it since I was 18 years old—the opportunity of using the resources of the screen is exciting."

Mr. Merwin has had eight of his stories adapted for motion pictures, his latest being "The Passionate Pilgrim," a Paramount release, and knows something of the industry from that angle. But writing direct for the screen is a new experience for him and one in which he has become greatly interested.

Opportunities Interest Him

"Any new way of telling a story interests me very much," he said, "but I am not familiar enough with the technique of motion picture writing to make many comments. The opportunities are infinite. I have very definite ideas about story-telling and how I think they should be applied to the motion picture, but I do not want to say anything until I have had an opportunity to study the various angles of the business. There is a difference in method of telling a story for the screen and telling one for a magazine or in a book, but whether it is fundamental or not I do not know.

"It will be interesting to develop and to work out fresh, new ways of presenting characters on the screen. Instead of telling what a character is, as one does in the written story, you can, immediately he appears on the screen, show what he is.

Character Development

"When I speak of character development I mean, as well, plot development, for to me a real plot is what happens when real people are thrown together. I never think of plot as one of the fifty-seven varieties—some number like that—nor do I work for situations when I write. I think of the characters first and what they do makes the plot. If, as some people say, the plot is wrong then there is something wrong with some of the characters, and to correct the plot it is necessary to find the trouble in the characters themselves.

Adapted Story Faulty

"It is the possibility of character development, and by that I mean plot development as well, and of showing groups of people together in different situations on the screen that appeals to me most. It is story-telling in a new form, and if I can find the way it will be great fun. As I say, I have had little experience with the motion picture—I have only been an interested spectator on the side lines—and until I know more I do not want to talk too much about it."

Mr. Merwin believes in the original story for the screen as a better means of picture story-telling than the adapted story.

Have Seen Instances

"The trouble with the adapted story lies in the fact that the adaptation is made by some one with an entirely different mind from the one that originally conceived the story," he said. "The scenario writer does not see the story in the way the author sees it, and consequently complications arise. The changes made, many times, are not in the spirit of the story, although I have seen instances where the scenario writers have put in touches that have greatly improved the original."

A PRETTY DECORATION, SHOWING CHARACTERISTIC POSES OF MARGARITA FISHER
In the American picture, "Their Mutual Child"

Jacqueline Logan Plays Opposite Thomas Meighan

Jacqueline Logan, former Follies beauty, is playing the leading feminine role opposite Thomas Meighan in "White and Unmarried," the star's latest Paramount production which Director Tom Forman has just started at the Lasky studio. A little less than a year ago she stormed the theatrical offices of New York and won for herself a role in the revival of "Florodora." Then followed an engagement with the Ziegfeld Follies.

It was during this engagement that she first attracted the attention of the motion picture producers. A flattering offer brought her to California and awarded her the leading role in a recently completed production. Chance directed her to the office of Lou Goodstadt, casting director for the Lasky studio, just at a time when that busy individual was searching for a girl of the type of Miss Logan for the lead in "White and Unmarried." The role demanded that the girl be beautiful and that she be a trained dancer.

Suit Progresses

Winchel Smith, Samuel French, John L. Golden and the Metro Pictures won a point in the Appellate Division of the New York Supreme Court when this body granted their motion to strike out certain alleged "scandalous" allegations in the complaint of Stuart Robson.

The latter has a suit pending in the Supreme Court against Smith and the other defendants, in which he seeks to enjoin them from producing "The Saphead," based upon the play, "The Henrietta," written by Bronson Howard, and which he claims is the property of his mother, May E. Stuart, and himself. Robson claims that French, who acted as a fiduciary agent for his mother and thus acquired possession of the play, sold the rights to Smith, who, in turn, disposed of them for $15,000 to Golden and the Metro Pictures, to be converted into a motion picture.

Now that the allegations which he defendants took exception to are ordered stricken from the complaint, the case will probably be placed on the calendar for early trial.

J. N. MacMeekin Brings Optimistic Reports After a Tour of Country

PREDICTIONS that 1921 would prove one of the best years, if not the banner years in the history of motion pictures, are being justified, according to John N. MacMeekin, Realart's special representative, who has just returned to New York after a six months' tour over a large part of the United States. Mr. MacMeekin talked with exhibitors in the key cities he visited and found them practically united in the opinion that the present year would be an exceedingly prosperous one for the industry. Traveling from the Atlantic to the Pacific he obtained first hand information regarding the 1921 outlook.

"What impressed me particularly," said he recently, "was the optimistic attitude of exhibitors. This cheerful outlook is not confined to certain isolated localities, for my tour embraced key cities from one end of the country to the other.

Exhibitors Optimistic

"I spent some time in Kansas City and found local exhibitors in an optimistic frame of mind. Frank Newmen, of the Newman Theatre, was particularly cheerful over the outlook. Mr. Newman deprecated the suggestion of lowering admission prices. In his opinion that would be nothing less than folly. Sam Harding, of the Liberty Theatre, also in Kansas City, expressed the same cheerful optimism over the business outlook generally.

"In Omaha, Neb., A. H. Blank, who controls a dozen or more theatres, said that his managers all report splendid business. And Realart, he told me, is proving one of his best bets for the year.

"Montana and Washington are, like the Middle West, in fine shape. Seattle alone has opened two new first run houses, the Blue Mouse and the Winter Garden. Both of them are playing to capacity business. John Hamrick has just secured the Realart Star Franchise for his Blue Mouse Theatre. He, too, seems more than pleased with this year's outlook.

Open to Big Business

"To me, one of the best indications that this year is destined to be a big one for our industry is the fact that projects for needed new theatres can always find ready backing. The new theatres, I have observed, always open to big business and continue to play to capacity audiences.

"Denver, Col., is a close contender with Kansas City on optimism and progressiveness. It is reported that two new first run theatres are to be added to Denver's list in the next six months.

"The same thing is true, I found, in Montana. Missoula, Billings and Great Falls, among others, are doing great business. Exhibitors in those towns are most optimistic, both as to the present and the coming season.

"Among other exhibitors with whom I talked regarding conditions was Stanley Chambers, of the Palace Theatre, Wichita, Kan. Mr. Chambers is a Realart Star franchise holder. Mr. Chambers told me that he found business generally building in right along. This spirit of optimism and confidence is shared by H. E. Sherman, of the Bee Theatre, Albuquerque, New Mexico.

Appeal of Pictures Widening

"Buffalo is coming right along, too, as well as Chicago, where the theatres are doing good business and exhibitors are confident that they will continue to do so.

"Out in Portland, Ore., G. A. Metzger, of the Rivoli Theatre, had practically the same story to tell. Better pictures, he felt, are bringing bigger crowds. He spoke of the building boom, referring to it as a sure sign that the appeal of motion pictures is widening.

"Frankly," concluded Mr. MacMeekin, "my trip has strengthened my firm belief that this is destined to be one of the biggest years our industry has known. I'm mighty glad to find that so many exhibitors throughout the country share that belief."

Levey Tells Ad Men How "Movies" Are Produced

Harry Levey, of the Harry Levey Service Corporation, gave a talk recently before the Pittsburgh Ad Club in connection with the showing of a film produced by his company demonstrating how a motion picture is made from the writing of the scenario up to and including the scerening of the finished film.

From Pittsburgh, Mr. Levey proceeded to Chicago to supervise the showing of the motor car picture "The Porcelain Lamp" for the benefit of the automobile officials and visiting dealers attending the Chicago Auto Show. This is the picture which was shown at the Strand Theatre, New York, at a private presentation under the auspices of the National Automobile Chamber of Commerce. Mr. Levey also visited Detroit and other cities, where he made arrangements for special showings of this picture before automobile officials.

The picture depicts the evolution of travel and shows how the motor car has been made one of mankind's most useful inventions. The film is scheduled to be shown later in motion picture theatres throughout the country.

Cloakey Appointed

Recent announcement tells of the appointment of Oral D. Cloakey, of Vancouver, B. C., as manager of the new Allen Theatre in Cleveland. Mr. Cloakey opened the new Allen house in Vancouver some time ago. Four months after the new theatre in Cleveland gets under way he is scheduled to undertake the opening of an Allen suburban theatre in Cleveland after which he will proceed to Detroit, his birthplace, to do the honors for a new Allen Theatre there. His next step, according to present program, will be to go to London, England, where he will meet Ben Allen and open the big new theatre in 1923.

Board of Review Calls "The Kid" Exceptional

"The Kid," Charles Chaplin's six-reel feature comedy, and the second of Associated First National's "Big Five," has been pronounced a "truly exceptional picture" by the National Board of Review in a special report just made by the Committee on Critique of the Board.

"It is a picture of original situations and treatment such as comprise a distinct stride forward in American screen art," is the language of the committee. "Chaplin's genius as a pantomimist is outstanding and the picture is not only his most unusual, but his best."

"The Kid" will head the next list of the National Board's "Exceptional Photoplays," which is a special bulletin issued occasionally, reviewing at length all productions that are extraordinary enough to warrant special comment.

The title of "Exceptional Photoplay" was also conferred upon Lionel Barrymore's last First National release, "The Great Adventure."

Beier Promoted; to Be in New York Territory

Another promotion within the ranks of Selznick Pictures Corporation was made known recently with the announcement by vice-president and general manager Sam E. Morris, of the appointment of Nat Beier, formerly manager of the select New Jersey territory, to the important position of sales manager of the New York branch, operating under the supervision of manager Henry Siegel.

Mr. Beier has been connected with the Selznick organization for the past two years. His first position was as assistant to the manager of the New York exchange, but about a year ago, when the New Jersey territory was opened, he was given charge of that office. The latest recognition of his value to the organization will no doubt meet with popular approval, as he is recognized as one of the most capable of the industry's younger executives.

E. W. Kramer, who until recently has been in charge of the Select branch in Kansas City, has been transferred to the New Jersey territory.

Capitol Nearly Ready

H. M. Thomas, of Toronto, general manager of theatres for the Famous Players Canadian Corporation, arrived in Winnipeg, Manitoba, on January 22 to supervise preparations for the opening of the new Capitol Theatre in February. Mr. Thomas announced that the opening feature would be "Midsummer Madness" and that negotiations were under way to secure the personal appearance on the opening night of four stars playing in this production. These include Lila Lee, Lois Wilson, Jack Holt and Conrad Nagel. Ralph Ruffner will manage the house. The music will be directed by Jack Arthur. Charles G. Branham will direct the publicity, advertising and exploitation.

Theatre Reduces Prices

Sidney Smith, supervisor of theatres for Paramount, who is spending a few weeks renovating the Majestic Theatre, Detroit, now controlled by Famous Players-Lasky, has reduced prices from 50 to 35 cents, evenings, and made corresponding decreases all over the theatre for matinees and evenings. He also has changed the policy back to two changes weekly.

Read Signs Niblo

J. Parker Read, Jr., announces the signing of Fred Niblo to a directorial contract.

Fred Niblo is completing a Thomas H. Ince special and probably will commence on the Read production in a fortnight.

Associated Exhibitors Film, "The Devil," Breaks Record

With three pre-release showings breaking three house records in New York City, Buffalo and Lawrence, Mass., the Associated Exhibitors production "The Devil," featuring George Arliss, has set the highest record in the history of Pathe Exchange for bookings in advance of release.

Statistics taken from the contract records ten days before its release date, February 6, show that practically every important first run center in the country has been closed and that in several instances indefinite runs in large cities have been planned for the picture.

It is emphatically stated by the Associated Exhibitors and by the Pathe Exchange that "The Devil" will not be "road-showed." As an organization founded by exhibitors for the purpose of serving exhibitors, it has been firmly decided that the men who operate theatres week in and week out, taking the fair pictures with the best, must be given full opportunity to get the best pictures and under the same selling conditions that they are given the average picture.

Among the important bookings to date are the Keith & Proctor circuit, the Mark Strand houses, the B. S. Moss houses, the Stanley circuit in Philadelphia, the Capitol at Springfield, Mass.; the Walnut Theatre at Cincinnati; the Liberty at Youngstown, O.; the Metropolitan at Cleveland, O.; the Missouri Theatre at St. Louis; the Liberty at Kansas City; the Rialto at Newark, N. J.; the Capitol at Oswego, N. Y., and the Lyric at Lima, O.

NO, THIS IS NOT THE FAULT OF THE ENGRAVER— SOMEBODY'S ROCKING THE BOAT

A scene from "Brewster's Millions,' 'being released by Paramount and starring Roscoe Arbuckle

Screen Snapshots Shows Vera Gordon

Vera Gordon, who scored a distinct hit as the mother in "Humoresque" and has added to her laurels in subsequent productions, will be seen as she is away from the studio in a forthcoming issue of "Screen Snapshots" produced by Jack Cohn and Louis Lewyn and distributed through C. B. C. Film Sales Corporation.

Incidentally, Tyrone Power, who was a visitor at the C. B. C. office recently, enjoyed the pleasure of the double feat of watching himself on the screen and seeing himself in his own home, through viewing Number 18 of the "Snapshots" in which he appeared.

Preston Moves

C. Harry Preston, resident manager of the Capitol Theatre, St. Paul, since its opening in September, has assumed a similar position at the new State Theatre in Minneapolis. Harry Billings, formerly manager of the New Palace Theatre in Minneapolis, will succeed Mr. Preston.

Buys Alhambra

Leo A. Landau is now managing the Alhambar Theatre, Milwaukee. He has been manager of the Butterfly Theatre and bought the Alhambra from the Saxe Amusement Enterprises. It will be renovated.

Named Rialto

The Rialto will be the name of the picture house which the Saxe Amusement Enterprises will open soon at Grand avenue and Third street, Milwaukee.

Stoll Shatters Precedents with Its Success with Unknown Stars

A whole handful of motion picture precedents and traditions has been broken by Stoll Film Corporation of America, which started a month ago to release its pictures throughout the United States. In spite of circumstances hitherto considered obstacles, the verdict of American exhibitors and motion picture audiences has been registered hugely in favor of the newcomers in the field, it is said.

The results following the release of the company's first five pictures, since the first of the year, have justified the confidence of Stoll officials in the widened viewpoint of Americans since the war. Every trade-paper criticism of these pictures has been favorable, it is reported, and has pointed out the attractive features in each.

Unknown stars, foreign scenes and stories, and a new venture, Stoll officials had been told, would militate against the chances of immediate success of the Stoll pictures. What happened, according to reports, was that the actual scenes and atmosphere of places abroad appealed at once to the fancy of the novelty-seeking "fans," while the freshness and natural acting of the stars added them without delay to the list of popular favorites.

Of the five pictures released, each one has been featured by this novelty of setting, story or time. "The Flame," the next Stoll picture, which will be released February 6, is a story of romance and adventure.

Goldwyn Completes "The Concert"

Another picture that promises to take a high place among the excellent comedies released by Goldwyn during the past six months is "The Concert," an adaptation of the play that supplied Leo Ditrichstein with one of the best roles of his stage career, and was the success of several seasons in New York and on the road. This picture was recently completed at the Culver City studios under the direction of Victor Schertzinger, and prints soon will be in all of the twenty-two Goldwyn exchanges.

At a pre-view of the picture, attended by a critical audience in which a number of the prominent authors now engaged in writing original stories for Goldwyn were included, the production was given an unusually high rating.

The cast is comprised of players eminently suited to fill their roles. Lewis S. Stone, who portrays Ditrichstein's character of the Maestro, is known to every real lover of the stage and screen. Myrtle Stedman, long a favorite with picture audiences, plays the pianist's wife, while Mabel Julienne Scott is the foolish young woman captivated by the musician. The husband she deserts is presented by Raymond Hatton. Others who contribute to the comedy are Gertrude Astor, Russ Powell, Lydia Yeamans Titus, Frances Hall and Louie Cheung.

Final Chapter of Vitagraph's "Fighting Fate" Being Filmed

With one thrilling and spectacular scene following another daily, says Vitagraph, William Duncan and Edith Johnson are now finishing the fifteenth and last chapter of their new production, "Fighting Fate." The earlier chapters have been praised by exhibitors as something novel and original, and the two chapter-play co-stars were put on their mettle and deliberately slowed up their production speed so as to make the most of each separate detail in the filming.

The explosion of a large house-boat recently rocked Balboa Bay and gave winter resorters in the big hotels from Long Beach south as great a thrill as its screen reproduction will probably give fans and exhibitors. Thousands packed the shores after the explosion, which had sent the shore line almost up into the hotel lobbies and had given the impression of a giant tidal wave.

This film is the most expensive ever made by William Duncan, it is said. Feature-length methods have prevailed throughout the production of this chapter-play, and all settings are of the same quality as those of the biggest feature pictures.

The star, who also directs his pictures, and is an authority on this particular type of production, is confident that within one year the chapter-play will have showings in practically every high-class theatre in the land.

In "Fighting Fate" there are plenty of thrills, but every one in a logical sequence. There is no cheapening of the picture by the hauling in of any purely mechanical stunts. There is nothing in the story that could not happen in real life, according to reports.

Auditor to Wed

Edwin A. Aaron, traveling auditor of Metro, is booked for an appearance at Butte, Mont., on February 6, when he is to be married to Miss Dorothy Simon, daughter of Mr. and Mrs. I. Simon, prominent residents of that city. Miss Simon is well known in San Francisco, being a graduate of Leland Stanford Jr. University.

"A Connecticut Yankee at King Arthur's Court" Is Finely Produced by Willam Fox

By EDWARD WEITZEL

IT is a pity that Mark Twain died before the admirable screen versions of his immortal Huckleberry Finn, Tom Sawyer and "A Connecticut Yankee at King Arthur's Court" were given to the public. The famous writer's comments upon the film adaptations of these three celebrated novels of his would be well worth hearing. "A Connecticut Yankee at King Arthur's Court," the latest of the Mark Twain stories to reach the screen, has been given a sumptuous production by William Fox and will be known as one of the most diverting pictures of this or any other season. Although the scenario writer has followed the great American humorist's example and taken the widest sort of liberty with the subtitling the spirit of the 1921 slang he has put into the mouth of the hero is in keeping with the quick sense of humor of this present day Yankee, who imagines himself at King Arthur's court in the fifth century. In their way these slangy subtitles are as amusing and as effective as those devised by Rupert Hughes for "Hold Your Horses," and the public will accept them without question.

One thing should be made clear: The picture is one huge laugh and the human being who can resist its colossal humor and light-hearted satire should immediately consult a doctor as to the state of his health. Its rollicking fun and its good natured drive at the once highly respected trade of knighthood are the best kind of medicine for a sluggish liver. To see the Knights of the Round Table setting forth to rescue their King, mounted on motorcycles and led by the valiant Sir Sagamore in a tin Lizzie, and to see the same doughty warrior engaged in a tournament with a modern cowboy armed with a lariat is to behold anachronism turned into gorgeous jest.

At a Fine Artistic Level

On its pictorial side "A Connecticut Yankee in King Arthur's Court" is a succession of early English exteriors and interiors which will compare favorably with the most ambitious settings of the screen. There are long shots of English landscapes with fifth century castles in the distance that are beautifully impressive. The director has kept the entire production at a fine artistic level, and the story is full of happy conceits and bits of comic business. The modern scenes at the opening and closing of the picture are of corresponding merit, and the windup of the love interest has a comedy twist that is as unexpected as it is irresistible.

The cast is excellent. Harry C. Myers acts easily and humorously the character of the Yankee, and Pauline Starke is a captivating and vivacious Betty. Rosemary Theby is a regal vamp as Queen Morgan le Fay. Charles Clary as King Arthur, William V. Mong as Merlin and George Siegmann as Sir Sagramore, fill other important roles with skill.

The Cast

The Yankee.....Harry C. Myers
Sandy.....Pauline Starke
Queen Morgan le Fay.....Rosemary Theby
King Arthur.....Charles Clary
Merlin the Magician.....William V. Mong
Sir Sagramore.....George Siegman
The Page, Clarence.....Charles Gordon
Mark Twain.....Karl Formes
Mr. Cavendish.....Herbert Fortier
Mrs. Cavendish.....Adele Farrington
Sir Launcelot.....Wilfred McDonald

Scenario by Bernard McConville.
Directed by Emmett J. Flynn.
Photography by Lucian Andriot.
Length, 8,291 feet.

The Story

Martin Cavendish, the Yankee of the story, is a wealthy young chap whose mother wants him to marry Lady Grey Gordon, but he is in love with Betty, his mother's secretary. Reading at night in the drawing room his attention is attracted by a suit of ancient armor. As Martin is thinking of the days of knighthood a burglar enters. During the scuffle which follows, Martin is knocked down and injured and the last thing he remembers is the thief threatening him with the spear belonging to the suit of armor. When he opens his eyes again he has taken a leap backward of fifteen hundred years. He is lying under a tree and a mounted knight is jabbing at him with a lance.

Martin is marched off to King Arthur's castle at Camelot and driven into the presence of the monarch and the Knights of the Round Table. The Yankee's bewilderment at the antique English spoken by his captors and his use of the latest American slang help to complicate matters. Sir Sagramore, the knight who first discovered Martin, swears that he is a monster and deserves death. Merlin, the King's magician, suggests that Martin be burned at the stake. The proposed victim remembers that an eclipse of the sun took place on the noon of the day he is to be tortured to death. He says that he is a magician and that he will hide the sun if they attempt to kill him. While he is bound to the stake the eclipse takes place as he promised, and the King is glad to release him when he offers to bring the sun back again.

The Yankee is made a knight with the title of Sir Boss, and proceeds to supply the castle with the latest 1921 improvements in the way of telephones, plumbing and a supply of tin Lizzies, the autos being manufactured from the armor of the knights. Next follows a series of lively adventures. Sent on a true knightly errand the rescue of the Lady Alisande la Cartleone, held captive by the wicked Queen Morgan le Fay, the King's half-sister, Martin refuses to drink poisoned wine after turning down the Queen's advances, and releases Alisande and the rest of the prisoners in the castle, a trusty six-shooter helping in the good work.

Back at the castle with the rescued damozel, Martin accepts a challenge to meet the mighty Sir Sagramore in the tournament yard, but rides to the encounter dressed as a cowboy and armed with a wicked lariat. He soon yanks the knight from off his noble steed and chases the rest of the tin-plated gentlemen from the field with his revolver. His next adventure is to get the King to disguise himself as a peasant and see for himself that "All this nobility stuff is bunk." In the finish Martin comes out of his trance and elopes with his mother's secretary.

Program and Exploitation Catchlines:. An Adaptation of Mark Twain's Story.
He Was in Love with One, While His Mother Wanted Him to Wed Another—Then a Burglar Enters His Home One Day and Taps Him on the Head Which Sends Him Into a Dream—Many Amusing Scenes Show Him While Traveling in the Land of Dreams.
Pauline Starke and Harry C. Myers in the Mark Twain Story.

Exploitation Angles: Play this straight across the boards. Don't trust to halfway measures. You have something you can plunge on, and plunge to the limit. Use paper, plenty of it, and hook the booksellers to a special sale of Twain's works, supplying plenty of stills for each window and getting every possible window. If you can rent a suit of armor from a costumer, get a man strong enough to walk in it and mount him on a motorcycle and keep him on the streets, working him close to the house at showing times and letting him toll the people in. Your possible return is limited only by the size of your house and the amount of ginger you put into your exploitation.

"ME? A YANKEE? NO, NO! I'M AN ENAMORED KNIGHT OF THE CLAN DE LUX"
Scenes from the new Fox special production, "A Connecticut Yankee in King Arthur's Court," an adaptation of Mark Twain's story

News of the West Coast

By A. H. GIEBLER

Ambassador Theatre Opens February 4

The Ambassador Theatre, which is a unit and part of the big new Ambassador Hotel now being completed in the Wilshire district of Los Angeles, will open its doors to the public on February 4, with the Assaciated First National attraction, "Passion," as the feature. A twelve-piece orchestra under the direction of Max Weil will furnish the music to accompany the picture. S. Barrett McCormack, managing director of the new playhouse, has been assembling a staff of house assistants, including a number of usherettes for whom costumes of a modernized Colonial effect have been designed. The policy of the house, which includes advance sale of seats for the entire season by subscription, demands that there be a weekly change of program. Pre-release pictures will be shown whenever they can be obtained.

Lois Weber Comes East

Lois Weber, noted woman film producer, leaves for New York this week to be present at the first showing of her last three photoplays, "What Do Men Want?" Married Strangers" and "What's Worth While?" recently completed in her Hollywood studio.

To Produce at Fresno

The Film Arts Productions, a recently organized company of which L. O. Stevens is president; George McLean, vice president, and W. F. Dunn, secretary and treasurer, has gone to Fresno, Cal., to produce a series of two-reel westerns. Jack Richardson will be featured as the leading player, Lee Hill as the heavy, and Eula Leigh as feminine lead. Fresno has been selected as headquarters for the new company because of the number of cowboys employed on the cattle ranches in that vicinity who will be available on short notice to lend atmosphere to the productions. Stories for four of the series of sixteen pictures are ready for immediate production. Edwin Middleton will direct and B. D. Biggerstaff will act as production manager.

New Editor at Fox

Charles Emerson Cook, former theatrical man of New York, and author of several stage plays, has been appointed scenario editor of the Fox west coast studios in Hollywood.

Hodkinson Inaugurates Extensive Sales Drive

The W. W. Hodkinson Corporation has inaugurated for February a sales drive which it is expected will keep the men in the field keyed up to the highest pitch of efficiency. The intention is to make the month of February a "One Hundred Per Cent. Hodkinson Month." The drive started Monday, January 31, and will terminate February 26, and the representative and salesman who turns in the most business within his respective division will be rewarded.

That the men in the field are all keyed up to the highest pitch over this new idea is obvious in the various telegrams which have been received at the home office of the W. W. Hodkinson Corporation.

W. F. Seymour, supervisor of the Central Division, says that "he expects to make the other divisions look ill." T. F. Flanagan, of the Southern district, has sent a similar wire. H. S. Beardsley, supervisor of the Atlantic Division, says that "when all his figures are in the other divisions will read 'em and weep." While Joe Bloom, of the Middle West Division, speaks up to say that "he has got 'em all stopped."

There has been evidenced in all telegrams a very healthy spirit of rivalry which must definitely react for the good of the organization.

MUST NAME BENEFICIARY

Theatrical managers of Worcester have been ordered by the Worcester License Board to state in their advertisements for all future Sunday entertainments the beneficiary for which the shows are to be given. The board reserves the right to require the managers to report the percentage of the receipts for Sunday shows that the management agreed to turn over to the organization or person to be benefited. This action was requested by the Rev. Leopold A. Nies, representing the Worcester Interdenominational Ministers' Association, and the Rev. Frederick M. Cutler, executive secretary of the Federation of Churches, who appeared before the board. The theatre managers agreed to abide by the decision of the board.

Can Get English Films

M. F. Gregg, V. C., Toronto, secretary-treasurer of the Anglo-Canadian Picture Plays, Ltd., has issued a denial of the statement credited to Lord Beaverbrook that Canada cannot get English pictures because American buyers of British releases obtain the Canadian rights in their contracts. It is pointed out that this is no longer true. Reference is made to the present importation into Canada of British releases, these being imported at the rate of one feature each week, it is stated. These are secured direct from England, it is declared.

Loew Invades Winnipeg

According to a local announcement, Winnipeg, Manitoba, is to have a Loew theatre, this to be the first of a Loew chain in the Canadian West. The invasion of the territory depends on the price of building materials, however, it is asserted, and the Winnipeg house may not be started this year on this account, although the plans are ready.

OUT ON THE WESTERN PLAINS THERE WAS ONE THING THEY AVOIDED—"THE DEATH TRAP"
Tom Santschi shown here in scenes from this new picture from the series being released by Pathe

Keeping in Personal Touch

By FRITZ TIDDEN

RUTH ROLAND, the popular Pathe serial star, who is spending a well earned vacation in New York, is getting so much enjoyment out of her trip that she has decided to prolong her stay. Purchasing a new wardrobe, attending the theatre and renewing old friendships are a few things that take up the time of the star.

Last Saturday morning she went to Central Park, with two members of the World staff, where a number of photographs were taken in the zoo and on the pond. Everywhere she went the kids went wild with delight, for not one youngster in twenty failed to recognize their serial favorite and they were not a bit timid about settling the last vistage of doubt with an "Ain't you Miss Roland?" In spite of the growing stringency of the prohibition enforcement, Miss Roland's path home will be suspiciously zig-zag, for she will head for Los Angeles by way of Toronto, Cleveland, New Orleans and intermediate points. Last Monday she posed all day for some new photographs, and Joe Reddy's life is going to be made miserable for weeks to come with demands for the new stills.

* * *

Just imagine if the officials of the International Photoplay Company, Chicago, joined the film throng at the Astor every day for luncheon and somebody wanted them on the phone, necessitating being paged. They are John Wojtalewicz, president and general manager; Frank Waskiewicz, vice-president, Nikolas Budzban, secretary, and Joseph Petlak, treasurer.

* * *

The Broadhurst Theatre was jammed to the doors on Tuesday morning, February 1, at the invitation showing of Fox's production of Mark Twain's "A Connecticut Yankee In King Arthur's Court." A list of those present would include about everyone in the film industry and a number of prominent people not in the business.

* * *

M. C. Levee, vice-president and general manager of the Robert Brunton Studios, Inc., arrived in New York on January 31 for an extended stay. He came east to close several contracts with some eastern independent producers for the use of the Brunton studios in Los Angeles.

* * *

F. C. Wallace, western district manager of World Motion Picture Corporation, arrived in New York January 31 to attend a consultation of officials of that concern. Mr. Wallace returned West on February 6. Mrs. Wallace accompanied him to New York.

* * *

Joe Plunkett is to be congratulated for his staging of the charming prologue to "The First Born" at the Strand this week. He took us in to see it one afternoon and acted like a proud father. We were impressed that his actions were fully justified. Incidentally William Yearty has the first speaking role ever acted on the Strand stage in a prologue. He characterizes a policeman and the part consists of "Hello John," spoken to a denizen of Chinatown.

* * *

A. L. Selig, formerly coast district manager of World Motion Picture Corporation, has been transferred to the Middle West territory with headquarters at Chicago. Mr. Selig recently completed a successful trip through the Far West and his reports are extremely optimistic.

* * *

The next "Exceptional Photoplays" bulletin of the National Board of Review will name "The Love Light," with Mary Pickford; "The Great Adventure," with Lionel Barrymore; "The Kid," with Charles Chapman; "The First Born," with Sessue Hawakawa; and "Over the Hill" as the exceptionals. May we make the respectful query as to why "Hold Your Horses," with Tom Moore, might not be included?

It is generally the case that motion picture producers have to go angling for Broadway theatres in which to show their special productions for a run. But with Metro's "Four Horsemen of the Apocalypse" the case is reversed. The theatre managers are angling for the picture. The magnitude of the film and its drawing power has spread around, with the result that the producing firm has now the choice of many houses.

Nat Dorfman, formerly a well known newspaper man on the staffs of the New York American and the Evening Telegram, and now vice-president and publicity director of the Sunrise Pictures Corporation, was married to Belle Bloomfield, a Lynch, Mass., girl.

* * *

D. W. Griffith and Mabel Heikes Justice, the photodramatist, were guests of honor of the National Press Club of Washington at its entertainment on Sunday, January 30. Mr. Griffith was in Washington for the opening of his production "Way Down East." Miss Justice is in the Capital for the purpose of addressing the League of American Pen Women on Friday, February 5. The topic of her talk will be "Scenario Construction."

Mrs. Warren G. Harding, wife of the President-elect, has become a member of the League of American Pen Women during the past month.

* * *

Samuel Sax, general sales manager of Selznick Pictures Corporation, started last week on a tour of the middle western states for the twofold purpose of noting conditions prevailing at the various Select exchanges and to give special trade showings of the special Select picture, "The Greatest Love," starring Vera Gordon. Mr. Sax will be gone three weeks at least.

* * *

Joe Brandt made a flying trip to Philadelphia last week.

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Nat Bier, formerly manager of the Select New Jersey territory, has been made sales manager of the New York branch of Select. E. W. Kramer, who until recently was in charge of the Select branch in Kansas City, has been transferred to the New Jersey territory.

* * *

Beside gold, some princes and a coating of ice the Aquitania this week brough in Harry J. Cohen and Randolph Lewis.

* * *

Removals of the week included the executive offices of Robertson-Cole from 1600 Broadway to their new building at Forty-eighth street and Seventh avenue, and the home office of Pathe from 25 West Forty-fifth street to their new building right next door.

* * *

Hiram Abrams has returned from the coast, with customary unexpectedness.

* * *

Earl Kramer has been appointed Select manager for the northern New Jersey, with headquarters in Newark.

* * *

J. R. Grainger, Marshall Neilan's personal representative, emphatically denies that Neilan is to direct a picture made by Douglas Fairbanks. Grainger says that not only is the widely circulated story not true, but that there has been nothing on which to form a foundation for the rumor.

* * *

Important happenings at the latest meeting of the F. I. L. M. Club were: New York Federated Film Exchange admitted to membership; a rule adopted to discontinue doing business with middle-men or sub-renters in either the theatrical or non-theatrical field; Prasident Chadwick appointed Messrs. Zierler (chairman), Iris and Levy committee of three to look for permanent quarters for future Grievance Committee meetings.

* * *

A film temporarily called "Lune D'Amour," a distinct novelty in the matter of production, is being cut preparatory to a showing in the near future. We are not at liberty to divulge any more about this novelty, save to say that the entire picture, which will

(*Continued on page* 812)

STAR MEETS STAR

Chaplin has just said: "That's how I stand." Will Rogers says: "You ain't made a picture for so long nobody knows how you stand." Will Rogers' latest Goldwyn picture is called "An Unwilling Hero"

Chicago and the Middle West

By PAUL C. HINZ

Picture Theatres Raise $14,500 for Europeans

THE Chicago Committee on the European Relief Commission raised over $14,500 in Chicago picture theatres on Wednesday, January 26. This amount exceeded by 50 per cent. the highest expectations of the committee, which worked under the direction of W. S. Stokes, executive secretary for the relief campaign in Illinois.

About 400 houses, or practically every picture theatre in Chicago, co-operated. The drive was conducted on a solicitation basis, collections being made in each theatre by women, following four-minute speeches outlining the purpose of the drive and describing briefly conditions on the other side. This was illustrated by a tabloid film of about 150 feet. The plan of having women pass the collection box was substituted for the original scheme of giving benefit shows and turning over the receipts to the cause.

The Woods Theatre, where "Way Down East" has been running for the past seven weeks, topped all other houses in the amount of collections, which exceeded $1,000. D. W. Griffith has further expressed his interest and support by offering a special matinee to be given Saturday morning at 10:30, February 5, at the Woods, when the entire receipts from the showing of "Way Down East" will be used for the benefit of the European children. The musicians and all union employes who are obliged by the federation to accept their usual salary have agreed to turn over their wages for this performance to the committee.

Jones, Linick & Schaefer Take Over Three Houses

For the second time within the past two weeks the Boston, Rose and Alcazar Theatres changed hands on Wednesday, January 26, when Jones, Linick & Schaefer bought the five-year lease which Saxe Brothers and J. S. Grauman had purchased from Harry L. Moir on January 15. This marks a most important acquisition to the Jones, Linick & Schaefer enterprises, as these three theatres, all located in the loop within one block of each other, are among the busiest if not the busiest picture houses in Chicago, two of them operating all-night shows. Together with the Randolph and Orpheum Theatres, this firm now controls five first-run theatres in the loop, and altogether nine theatres in Chicago.

Under the new management the Boston, Rose and Alcazar Theatres will show only a high grade of features. Jones, Linick & Schaefer will operate them under the name of the Jayeless Firm.

Success of "Kismet" Here Indicates Ten-Week Run

"Kismet" has made a new record for the Ziegfeld Theatre. Ever since opening night, Saturday, January 22, it has been impossible to accommodate the crowds—this despite the fact that the Ziegfeld is generally considered a little out of the way, and despite the fact that admission prices were advanced to $1.10 and 65 cents. Roderick Ross, under whose personal supervision the feature is being shown, announces that the present success indicates that "Kismet" will continue for a run of ten weeks or more.

A special presentation and enlarged orchestra accompanies the showing at the Ziegfeld. Mr. Ross arranged for an attractive stage setting of green satin and silver lace of a richness to correspond with the elaborate Oriental settings of the picture. Six dancers figure in the prologue, and in the colorful costumes of the Persian harem girls suggest the moods of "Kismet" by their dance movements, alternately gay and langorous, and by graceful posing. The music is furnished by an orchestra of twelve, playing off-stage. Their numbers, as well as the contralto solo, "Kismet," are exceptionally beautiful and help to bring out the exquisite quality of the Otis Skinner feature.

Fay Tincher Makes First Public Appearance Here

During the week of January 23, Fay Tincher made sixty personal appearances in Chicago at two of the Jones, Linick & Schaefer loop houses, the Rialto and McVickers. It is reported that over 100,000 persons saw the star during this time, and that both theatres, which run straight vaudeville programs, drew a much greater percentage of women than usual due to Fay Tincher.

The object in exploiting the Christie star in this way is to popularize her to the extent of warranting the production of a series of five-reel comedy dramas in which she is to be starred. Miss Tincher has selected the correct line of costume for putting over this idea and is proving to the public that she is an honest-to-goodness leading lady who is interesting and charming enough to hold attention without indulging in slapstick.

Miss Tincher expresses her confidence in the new venture by saying, "I can do anything," and backs it up by recalling her first work on the screen, which was under the direction of D. W. Griffith. Among her more or less serious roles at this time was that of the baby vamp in "The Battle of the Sexes" and that of Dolcea in De Wolf Hopper's "Don Quixote."

P. J. Schaefer Elected President of the A. A. A.

Peter J. Schaefer was unanimously elected president of the Allied Amusements Association at a meeting held during the week of January 23, following the resignation of Maurice Choynsky, who has held this office for the past year. This is the second time Mr. Schaefer has been elected to the presidency of this organization, as two years ago, at the forming of the Allied Amusements Association, he was elected to this office. At the end of the first year he retired to become president of the National Motion Picture Industry, a position which gave him every opportunity to become acquainted with the successful organization methods. Upon being elected a second time Mr. Schaefer said:

"Now is the proper time for all amusement interests to get together. We are being pressed on all sides by a lot of notoriety seeking reformers who hope to scare us with their blue devil bugaboos. If we do not organize to protect ourselves as well as the business of entertainment we will find Chicago a psalm-singing, hypocritical city of 3,000,000 indigo dead ones. We must help the public, protect the constitution of the United States and our right to freedom. I have always been a great believer in organization and I am inviting all of the varied branches of show business to join with me in maintaining the greatest business in the world—the business of entertaining."

Paramount's Latest Plans

Paramount's Chicago office is laying plans for another advertising campaign that offers big inducement to the exhibitor who books this producer's output. On Sunday, March 27, the Chicago Tribune will use a full page of this company's advertising and all exhibitors who have booked a solid week of Paramount pictures will have a chance to list their programs on this page free. The bookers announce that already over 125 solid week bookings have been secured.

Landau Re-Opens Alhambra

The Alhambra Theatre, Milwaukee, which will open February 1 under the new management of Leo Landau, has been thoroughly overhauled in preparation for a successful re-opening. "Inside the Cup," the Paramount-Cosmopolitan special, has been chosen for the first week's attraction.

Funds for Whelan's Family

Max Ascher, as chairman of a committee for relief work among the film tradesmen of the Chicago field, has asked the support of exhibitors in obtaining funds for the widow and family of Chris Whelan. The death of Mr. Whelan, one of the highly esteemed men of the industry, which occurred recently, left his widow and family in destitute circumstances, and any donation, no matter how small, from exhibitors or exchange men, will be appreciated. Others on the committee are George Kleine, Jack Willis, Milton Simon and Joe Trinz.

Rothacker Officers Elected

The following officers were elected at the annual meeting of the Rothacker Film Company, held during the week of January 23: Watterson R. Rothacker, president; Charles E. Pain, vice-president; H. J. Aldous, treasurer; J. G. Mammoser, assistant treasurer; John G. Hahn, secretary; Edward H. Seifert, assistant secretary, and Messrs. Rothacker, Pain, Aldous, Mammoser and Hahn, directors.

Sidney D'Albrook has been cast for the part of the French Guide in "Big Game," May Allison's newest Metro starring picture which Dallas Fitzgerald is directing. Mr. D'Albrook also played in the Metro production, "Mutiny of the Elsinore."

Kane Distributing Blackton Films Featuring Lady Diana Manners

J. STUART BLACKTON and the Arthur S. Kane Pictures Corporation will be associated in the distribution throughout the United States and Canada of the first series of photoplays featuring Lady Diana Manners, internationally noted English beauty and daughter of the Duke and Duchess of Rutland.

Mr. Blackton on January 31 announced his association with the Arthur S. Kane Pictures Corporation after the completion of the last details by which this big English production will be distributed throughout North America.

Mr. Blackton sailed for England on Thursday, February 3. He was accompanied by his family and members of his staff. The Blackton studio in London will be opened soon after his arrival, and production of the first of the Lady Diana Manners features will be begun early in the spring.

The first photoplay to be made by the American producer in England will be a spectacular offering. It will be a big and expensive production, and those who have heard details declare that for dramatic intensity and pictorial possibilities it has many big opportunities.

Chance for Artistic Expression

"For a good many years," said Mr. Blackton after announcing his new affiliation, "I have been anxious to see the independent producer given as much freedom and opportunity as possible. I have felt for a long time that the highest artistic expression on the screen would be reached and the highest point in the stabilization of the motion picture industry attained when the sincere independent producer with creative vision and artistic conscience could be sure that his product would find a market. Often through conditions existing in the past, such independent producers could not effect satisfactory distributing arrangements.

"I have looked hopefully forward to the time when there would be ample facilities by which the independent producer could make satisfactory arrangements for the distribution of his pictures. I believe I have found such an ideal arrangement in the plan which I have now effected through the co-operation of Mr. Kane. And I hope this plan will be broadened so that the entire industry may feel its benefits."

Mr. Kane predicted a great success for the Lady Diana Manners production.

"We are all highly pleased with the result of these negotiations, which have been in progress for some time," he said. "We have canvassed the entire field and studied every angle of the situation, and are now convinced that Mr. Blackton's interest in this kind of distribution is a type of practical idealism in film handling to which we can agree wholeheartedly. The system seems very practical and workable, and without doubt will result in a number of benefits to the exhibitor."

"The Branded Soul," a Stoll Film, for Release February 13

"The Branded Soul" is the final title given to the Stoll Film Corporation's production of "The Iron Stair," the novel by "Rita," the noted English writer, which will be released February 13. It is the seventh in the Stoll one-a-week program of adaptations from famous authors, to be shown throughout 1921.

"The Branded Soul" contains at least one remarkable novelty—it has succeeded in imprisoning in pictures the impalpable, but world-renowned English fog. Furthermore, it has used the fog to lend real background and atmosphere to what is said to be an intensely dramatic story of mystery and romance. F. Martin Thornton, the director, had to turn inventor, and devise a special camera attachment, to succeed where many others had failed.

Many of the prison scenes were taken at Dartmoor, the great British penal institution. By arrangement with the officials, inmates took part. When the picture was completed, the film was shown to a gathering of the convicts. Many of the "lifers," who had never seen motion pictures before, were strangely affected when they saw themselves, lifelike, on the screen.

Because of the actual prison scenes, arrangements are being made to have special prints shipped to Sing Sing and other penitentiaries throughout the country, and shown to the inmates and officials. The cast of the production is headed by Reginald Fox and Madge Stuart.

Realart Press Book Gives Many Suggestions for Exploitation

That unusual stunts make the best exploitation and are often the least expensive, is the message carried by Realart's press book on "All Souls' Eve," Mary Miles Minter's latest picture.

In support of this statement the exploitation section of the press book offers a campaign to put over the picture. This includes newspaper tie-ups, mailing list suggestions, unusual stunts to arouse public curiosity, prologues, lobby displays and other features.

Calling out the camera squad is one of the ideas worked out. It is an appeal to amateur photographers to bring in their best examples of double exposure work. A prize offered to the most effective picture is suggested to create interest, the successful photograph to be shown on the local screen.

A winter stunt is another suggestion for the campaign. The hero of the picture is a sculptor, and his masterpiece, a statue of a mother and her child, plays an important part in the story. Prizes offered for the best snow statue of a mother and child to be erected on front lawns, in parks and other prominent spots, should stimulate interest.

An adaptation of the kite idea is offered as a further aid for exploiting the picture. As one of the best scenes in the picture shows little Peter and his father sending paper messages into the sky via the kite string route, this makes possible an effective tie-up.

Joseph Plunkett Had Effective Prologue for "The First Born"

A prologue in two scenes was staged by Joseph Plunkett, managing director of the Mark Strand Theatre, New York, for the initial New York showing of the Robertson Cole super-special, "The First Born," starring Sessue Hayakawa. Taking his cue from the picture, the scenes of which are placed in old China and San Francisco's Chinatown, Mr. Plunkett arranged his prologue to typify these picturesque locales.

The character of the principal entertainment to be offered was early indicated in the program when, during the overture, two large panels on either side of the velvets were transparently lighted in red and revealed as Chinese etchings, and showing in marked contrast to the blue light flood that was thrown over the orchestra.

The first scene of the prologue, named "In Shantung," was a simple but none the less effective piece of staging, consisting only of two drops. Walter Vaughan, tenor, garbed in the silks of the Chinese, stood centre stage and as the curtain rose sang an appropriate Chinese number. As he finished the refrain was taken up by an invisible male quartet.

The second scene, representing Chinatown, San Francisco, was a street drop in two, with two street wings with a street lamp on either side. As the voices of the quartet died away, men dressed as Chinese shuffled the stage, followed by an imitation dragon on the shoulders of three boys (this being a scene taken from the picture). The dragon pranced around the stage, and as it left a Chinese was left dopily sitting under one of the street lamps. A policeman sauntered on the stage, looked inquiringly on the figure of the lone Chinese, and passed on. The Chinese then drifted away as the lights dimmed down.

Portland News

Following the closing of the Portland, Ore., Vitagraph office, Manager George Jackson went to Seattle where he will continue his activities with the same company. L. A. Samuelson, inspector booker for Pathe, was a recent visitor in the office of Fred W. Normand, new Pathe manager. Pathe has its new Portland office fixed up in grand style and is one of the busiest places on Film Row. B. J. Sperry is manager of the feature department.

Weil Sells One

Herb Weil of Port Huron, Mich., has disposed of the Family Theatre, but will reopen the Maxine Theatre, giving him three houses in the town.

Clark Buys Site

James B. Clark, of the Rowland & Clark Theatres, Pittsburgh, has recently purchased two plots of ground in Penn avenue totaling 90 by 200 feet. The location is what promises to become part of the East Liberty business district, near St. Clair street. It is said plans have already been prepared for a motion picture theatre to seat 2,500 and that work will be commenced during the present year.

CHERRY BLOSSOM TIME

Scene from the prologue to Robertson-Cole's "The First Born," starring Sessue Hayakawa, as presented at the New York Strand

Clara Kimball Young, the Equity Star, to Visit Lynch Theatres

Clara Kimball Young has kept a promise of three years' standing and wired Mr. Lynch, of the Lynch Circuit in Dallas, that she is at last ready to fulfill her engagement for a personal visit to the Lynch theatres.

The personal appearance of Miss Young throughout the West and some parts of the East last summer aroused the envy of all those exhibitors who were outside her itinerary. Ever since her return to the coast, the star of "Midchannel" and "Hush" has been besieged by a horde of disappointed exhibitors demanding an early date for a personal visit.

It is expected her first appearance will be in Dallas, during the week of February 13. From there she will go to the Lynch theatres in San Antonio and Houston. Her appearance will be followed by a showing of "Midchannel."

In company with Miss Young will be Harry Garson, her director, Louis Baum, who is now in Dallas, and Milton Crandall, exploitation expert of the Equity staff.

Detroit Men Dine

The Detroit Board of Motion Picture Exchange Managers held the third annual banquet at the Board of Commerce, Friday evening, January 28. About 200 attended, including the managers and their salesmen as well as their various department heads. Following the banquet, there was a musical tabloid of twenty-one numbers. All business and speech-making was eliminated. In the words of the society editor, "a good time was had by all."

Sues Empey Co.

The unique occupation of John Verbout with the Guy Empey Productions, Inc., is disclosed by an action brought by him in the New York Supreme Court to recover from the Guy Empey company $15,300 for alleged breach of contract.

Under a Contract

Verbout alleges that under a contract he was engaged by the defendant on August 1, 1920, to act as "transportation manager, location man and as pitcher for the defendant's baseball team" at a salary of $150 a week. Two months after his employment Verbout charges he was peremptorily dismissed without justifiable cause.

Hodkinson Company to Carry on Aggressive Business Campaign

At this time, which is being spoken of by some as "a period of unrest," it is interesting to note the attitude of the W. W. Hodkinson Corporation as expressed in a letter sent out recently by P. N. Brinch, the general sales manager, to the men in the field. In one very pithy paragraph, Mr. Brinch remarks:

"Let us follow up on our advantage—let us keep the ball rolling. A lot of film exchanges are laying off salesmen because they don't know of any other way to meet the present situation. We have anticipated this 'period of readjustment' for many months and we are ready to cope with it. Instead of laying off men, we are advertising for more men—high grade men who are strong enough to handle the toughest proposition in the land. We want to take the aggressive now that the field is ours."

Mr. Brinch said in a recent interview, "This describes perfectly the way each and every member of our organization feels. We have adopted as a working slogan that sentence originated, I think, by the Chicago Tribune—'1921 Will Reward Fighters'—and you may believe me when I tell you that in 1921 we are going to put up the biggest fight in our career.

The truth of our own little slogan—'Nothing Can Stop Us!' is being proven more thoroughly every day. The W. W. Hodkinson Corporation is advancing with a sure tread along the path which Mr. Hodkinson has laid down and the next few months will see the Hodkinson organization definitely established as the leading factor in the independent distributing fied. We have the product—we have the men to sell the product; and we have the organization to direct and handle these men. Therefore, nothing can stop us!"

Annette Honored

During a recent visit in Winnipeg, Manitoba, Annette Kellerman was made honorary president of the Winnipeg local of the Theatrical Mutual Association of the United States and Canada. Miss Kellerman was the guest of honor at a dance of the theatre employes.

Touring Canada

Harry Kaufman, Toronto, sales manager of Regal Films, Ltd., Toronto, is making a business tour of the Canadian West, being accompanied by H. L. Nathanson, manager of the Winnipeg branch of the exchange company, and brother of N. L. Nathanson, managing director of the Regal Films, Famous-Players Canadian Company and subsidiary companies. The two officials are securing advance bookings for a line-up of strong releases, including "The Four Horsemen of Apocalypse," "The Witching Hour," "One Man in a Million," "The Little 'Fraid Lady," "Billions," "The Star Rover," "The Hope," which is announced as a Drury Lane melodrama which was made in England, "The Misleading Lady" "Kismet," "Held in Trust," "The Furnace," "Body and Soul" and other productions. Messrs. Kaufman and Nathanson will go right through to the Pacific Coast.

To See "Passion"

John H. Kunsky announces that he will present "Passion" at the Adams Theatre, Detroit, for an indefinite run starting February 13. He has directed his exploitation and publicity department to give it the most pretentious presentation any picture has ever had in Detroit. Prices will be advanced for the first time at any Kunsky theatre this season.

New One Opened

Congdon & Weidener, of Pentwater, Mich., have opened a new theatre.

Vignola Completes His Fourth Special Cosmopolitan Picture

Robert G. Vignola has completed his fourth special Vignola production for Cosmopolitan-Paramount. Written by Donn Byrne and scenarioized by Doty Hobart, the story, the working title of which is "Redemption Cove," is based on a rare dramatic theme, the locale being the South Sea Islands and New York. One of its unique features is its plot development and construction, which are handled from an odd angle, producing an unusually dramatic effect.

In "Redemption Cove," Mr. Vignola declares he has a production unlike his previous three specials for Cosmopolitan-Paramount which were "The World and His Wife," "The Passionate Pilgrim," just released, and "Straight Is the Way," which is scheduled for March release.

Characterized by many unusual phases, one of the outstanding angles of "Redemption Cove," besides the direction and the story, is its settings. The interiors were designed by Joseph Urban. Huge, lavish, colorful, these sets are among the most magnificent ever seen on the screen and strike a new high note in artistic backgrounds. The exteriors were mainly taken down in the Bahama Islands, where Director Vignola spent three weeks, and are considered as effective as the interiors, being featured by rare black and white combinations, sunsets, shadows, high lights, etc.

Another feature is the admirable cast of players, which includes E. K. Lincoln and Seena Owen, who play the male and female leads, respectively, and Lillian Walker, Henry Sedley and H. Cooper Cliffe, each of whom play important roles.

With "Redemption Cove" completed, Mr. Vignola is now busily engaged in preparing for his next production.

On Vacation

Edward Schiller, personal representative of Marcus Loew, is in California enjoying his first vacation in twelve years. After depleting the stock of leaping tuna around Cataline, he plans to visit San Francisco and early in February will sail for Honolulu to complete his outing.

Publicity Man Dies

Charles Bliss, publicity director for Ackerman & Harris, western representatives of Loew's, Inc., and well known in San Francisco amusement circles, passed away in that city on January 23, following an illness of but a week. He was only 29 years of age, but had been engaged in newspaper work for about fifteen years.

IDLE MOMENTS ON A BEACH ON THE BAHAMA ISLANDS

Robert G. Vignola explaining a scene to Seena Owen, who is playing in "Redemption Cove," made by Cosmopolitan for release by Paramount

Selznick's "Society Snobs" Is Slated for Release February 15

Rich in settings, powerful in story and superb in portrayal is "Society Snobs," the first production of the first Conway Tearle star series, says Selznick. February 15 is the date set for its release. Mr. Tearle not only plays the star part, but is also credited with the authorship of the story. The production was directed by Hobart Henley, and adapted for the screen by Lewis Allen Browne.

Throughout this lavishly mounted production spectacular scenes that serve as an impressive background for the story, reveal for the first time the famous "Rose Room" of the Plaza Hotel, New York, according to Selznick, in which scores of extras participated.

Other highlights of the production represent a big ball room set which occupied more than a quarter of the stage at the Selznick Fort Lee studios, a big set showing the exterior of St. Patrick's Cathedral, which served as the background for a brilliant society wedding, and exteriors of beautiful country homes.

Conway Tearle is seen in the role of a waiter at the Plaza Hotel. He sees there a beautiful and wealthy society girl, and he falls in love with her. He wishes he could know her but since he is merely an ordinary waiter the idea at once becomes preposterous.

But finally the waiter is afforded an opportunity to meet the girl. He masquerades as a member of foreign nobility and finally marries her. But on the eve of their honeymoon he reveals his identity. The climax of this powerful story is startling, but thoroughly satisfying, it is stated.

Martha Mansfield, the new Selznick star, plays the leading feminine role, and other prominent members of the cast include Huntley Gordon, Ida Darling and Jack McLeon.

Paramount Says W. S. Hart's Popularity Continues to Grow

According to the distribution department of Paramount, William S. Hart is today more popular than ever with the motion picture fans, not only of the United States, but the entire world. That is due, says S. R. Kent, general manager of distribution, to the fact that the last four Hart pictures, produced by the Paramount star's own independent organization, are unquestionably the best he has ever appeared in.

"It is easy to call any picture, with any star, 'the best yet,' but it is another thing to convince people that you are sincere when you say it," said Mr. Kent. "I base my statement upon a careful study of box-office reports sent in by exhibitors, some of them direct to us, others to the trade papers. In the reports on the last four Hart productions, the number of times the simple statement, 'Best Hart yet,' or 'Finest picture Hart ever made,' is used by exhibitors is simply astonishing. And in innumerable instances the reports include the significant phrase, 'Broke all records'."

No doubt, says Paramount, the big success scored by these independent Hart productions is the direct result of the thoroughness with which Mr. Hart built his organization and the confidence which he placed in it as a competent producing outfit. For all these pictures have been directed by the same man—Lambert Hillyer, who also adapted the stories of all of them for the screen; all were photographed by the same cameraman—Joe August, A. S. C., one of the acknowledged leaders of the profession; and Mr. Hart himself either wrote or collaborated in the authorship of two of the four, besides writing the original story of "O'Malley of the Mounted," the fifth of the series, which is scheduled for release in March.

"The Princess of New York" to Be Picturized by Paramount

Donald Crisp's next production for Famous Players-Lasky British Producers will be an adaptation of the popular novel by Cosmo Hamilton, "The Princess of New York," and it will have a special interest for both American and English audiences, in view of the international character of the book and the production.

In the first place, Cosmo Hamilton is an author equally famous on either side of the Atlantic, while the novel deals with the adventures of a young American heiress during a trip to Europe, and the developments of a romance which starts on the boat to Britain.

Furthermore, Donald Crisp, his assistant, Claude H. Mitchell, and David Powell, who is to play the hero, are all three British born, and have had long experience of the film industry in the states. The heroine is to be played by Mary Glynne, one of the most charming and brilliant of the younger British actresses, and who has already appeared before American theatrical audiences. Thus the play, which unites both British and American audiences in a common interest, will also be interpreted by a British cast which is so strongly of American sympathies as almost to merit the description Anglo-American.

Donald Crisp and Claude H. Mitchell left London recently for Spain, prospecting for suitable locations for the production. They will go also to Italy, and then return to England via Switzerland.

Sam Grand Buys Two Jans Films

Mr. Sam Grand of Federated Exchange of New England, has purchased from Jans Pictures, Inc., the remaining two Olive Tell pictures, "A Woman's Business" and "The Wings of Pride." Mr. Grand was guided in the purchase of these two by the big business done by "Love Without Question," the first Olive Tell special in his territory.

"The Plaything of Broadway" for Realart February Release

Another Star Franchise picture, "The Plaything of Broadway," with Justine Johnstone, has been added to Realart's schedule for February release. This picture, which is Miss Johnstone's second for Realart, is adapted from the story "Emergency House," by Sidney Morgan.

Miss Johnstone carries the role of Lola, a popular dancer, who is the idol of a wealthy group of blase pleasure seekers. One night, after a particularly daring dance, one of her friends tells her he knows a young doctor so indifferent to feminine charms that even she, could not interest him. Piqued, she accepts a wager that she cannot win the doctor's love.

Finally she wins his affection, but she too, finds she loves him —and feels unworthy.

The doctor's one great ambition is to build an "Emergency House," a refuge for the sick among the poor. Lola undertakes to raise the money and finally succeeds by promising to dance once more before her old friends.

Complications arise when a friend of the doctor's learns of her past and brings him to the scene where Lola, scantily clad, dances for her old admirers. Disillusioned and hurt, the doctor rushes away. But later on they are happily reunited.

With scenes that carry one from the luxury of the exclusive "Thirty Club" to the misery of the slums, "The Plaything of Broadway" presents a wide range of contrasts. Jack Dillon directed teh production. The scenario is by E. Lloyd Sheldon.

Enid Bennett Stars in Rockett's Film "Keeping Up with Lizzie"

The Rockett Film Corporation, which is making "Keeping Up With Lizzie," the second of Irving Bacheller's stories to be brought to the screen, has engaged Enid Bennett for the title role.

Miss Bennett, one of the most gifted and popular ingenues of the present, has a long record of successful productions to her credit. She has appeared in a number of Thomas Ince's productions, including "Fuss and Feather," "The Vamp," "The Biggest Show on Earth," "Law of Men," 'The Haunted Bedroom,' "The Virtuous Thief," "Stepping Out," "What Every Woman Learns," "How To Be Happy Though Married," "Partners Three," "The Woman in the Suit-Case," "Hairpins" and "Silk Stockings."

The producers expect that under the able direction of Lloyd Ingraham, who was responsible for so many of the Douglas McLean-Doris May pictures, a really brilliant success will be achieved.

The Rockett Film Corporation, is the organization which gave the screen "The Truant Husband," which was a great comedy success. It is to do a series of comedy-dramas for release by the W. W. Hodkinson Corporation.

SWEETHEARTS IN MARYLAND
Catherine Calvert in "In the Heart of Maryland," released by Vitagraph

Vitagraph's "Black Beauty" Is Booked for Strand Theatre

VITAGRAPH'S special production, "Black Beauty," featuring Jean Paige and an all-star cast, has been booked for two weeks by Joseph Plunkett, of the Strand Theatre, New York City, starting February 20. During the first week it will be presented at the New York Strand, on Broadway, and the following week at the Brooklyn Strand.

Elaborate plans for the presentation of this unusual picture are being completed by Mr. Punkett, and full advantage is being taken of the wealth of exploitation possibilities back of "Black Beauty," with its years and years of publicity through Anna Sewell's famous book.

Representatives of the Strand Theatre were in the audience which saw the first showing of the film to invited guests at the Astor a few weeks ago, and from the start of the great race scene near the end of the picture to the finish of the race at the close, the applause was continuous, it is said.

In making the adaptation of "Black Beauty," Mr. and Mrs. George Randolph Chester not only have retained all the characters, both human and animal described in the story, but have added an entrancing story, using only the persons told of in the book—the legitimate thrills which have been added are logical and independent of the story proper, it is stated. The production, according to the reports, holds an appeal for all ages.

Vitagraph reports more interest on this production than in any it has ever put out. Its special school and child appeal is entirely independent of its general appeal. Its race scene and other spectacular thrills are such as to create enthusiasm in any audience, but the appeal behind the title, regardless of the thrills, is a powerful lure to children, educators and others who seldom attend the motion picture theatres.

The picture was directed by David Smith, and it is one of the few productions, it is said, in which more persons were in back of the camera than in front of it—this despite the unusually large cast. Jean Paige portrays the role of "Jessie Gordon" at three different periods of life, first as a little girl, then as a girl in her middle 'teens, and finally as a young lady. James Morrison appears in the opposite role, and he, also, gives three different characterizations, at three different ages.

Allen to Tour World

Ben Allen, president of the Allen Theatre Enterprises, Toronto, and father of Messrs. Jule and J. J. Allen, is due to sail from Vancouver, B. C., early in February for the Orient, this being the first leg of a tour around the world which will occupy a period of two years. Mr. Allen will reach London for the opening of the big Allen Theatre there in 1923. It is intimated that he will spend considerable time in the investigation of foreign markets with a view to the establishment of Allen theatres in distant countries.

S. R. Kent Calls Meeting of District Managers

S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, has called the annual meeting of the company's district managers to be held all of next week in the home office. Mr. Kent will preside and plans for distribution during the coming months will be discussed.

Those who will attend from the field force will include Herman Wobber of San Francisco, Louis Marcus of Salt Lake City, H. P. Wolfberg of Chicago, R. C. LiBeau of Kansas City, H. A. Ross of Detroit, H. H. Buxbaum of New York, W. E. Smith of Philadelphia, J D. Clark of Philadelphia, Joseph H. Gilday of Kansas City, Philip Reisman of Minneapolis, George Schaeffer of Boston, Mr. Pratt of Atlanta, and Mr. Dent of Dallas, representing the Southern Enterprises, Inc.

Semon Comedy at Capitol

Larry Semon's first comedy of the 1921 season, "The Sportsman," will be shown at New York's Capitol Theatre for a week, starting Sunday, February 6.

Larry has a chance to disport in his most Semonesque manner in this new comedy. He plays the role of a comedy hunter, who shoots at lions, and things.

Personal Touch

(*Continued from page* 807)

be in six reels when assembled, is photographed before black drops and the characters are made up in white face. Several noted pantomists are included in the cast. "Lune D'Amour" was directed by Will Bradley and photographed by Harry Smith.

* * *

Frank B. Champury, the well known stage and motion picture designer and architect, recently completed the art direction for "Her Majesty," featuring Molly King and Creighton Hale. Incidentally, Mr. Champury has the distinction of being among the first men to use illustrations in advertising in the Moving Picture World, 'way back in the old days. In those days of type ads he was considered an absurd radical.

* * *

William B. Davidson and Hedda Hopper are to be featured in "You Can't Kill Love," with a plot to prove it.

* * *

W. Christy Cabanne, who recently brought to New York the print of "What's a Wife Worth?" has returned to Los Angeles to start work on another picture for Robertson-Cole.

* * *

Tom Spry, First National manager in Boston, is in town.

* * *

Over in Japan the plot of photoplays comes to the audience so thick that the theatre manager hires a man to stand beside the screen and explain the story as the plot enfolds. Here in America we do things differently. The audience reads the subtitles aloud.

* * *

Arch Selwyn, the theatrical producer, has started on his annual pilgrimage abroad for the purpose of securing plays and productions for American consumption. Included in the usual parting statement issued to the press Mr. Selwyn said that he intended visiting Italy some time during the trip to view a picture entitled "The World Upside Down," a mammoth, spectacular production, and will arrange for its showing in a Broadway theatre if it is all its sponsors claim for it. Careful inquiry among men in close touch with Italian film affairs has received the same answer in every case that they have never heard of the picture. They state, however, that it may have been produced and is being shown under a different and Italian title.

* * *

Incidentally Conway Tearle has dedicated a film to the movie mutterers. "Whispering Devils" is the title.

* * *

M. Lowell Cash is now handling publicity for the Harry Levey Service Corporation.

* * *

Charles Chaplin has arranged the complete musical scores for his "The Kid." This is the first time that he has ever performed the work of one of his pictures, even though he is an accomplished musician.

* * *

Lew Cody came to town a short while ago to attend to some important business matters. One of them was to arrange a vaudeville tour, on which he will offer a monologue.

Speaking of Cody reminds us that it was only eight years ago that he had a sketch playing over the Loew time, which had a cast that included, beside himself, Dorothy Dalton and Bernard Granville. The weekly salary for the act was $175.

* * *

Elmer Pearson, director of exchanges for Pathe, has returned to his desk following a troublesome but not dangerous operation. He was severed from a set of unnecessary and temperamental tonsils. The parting took place at Dr. Stearns' Sanitarium.

* * *

It is understood that Chester DeVonde will shortly start work on another picture. He is to be held wholly responsible for the scenario. Also it is probable that Dee will have to work without his usual assistant director, James O'Neill. Jim is now reporting for duty every morning at nine o'clock or thereabouts up in the Equity offices.

* * *

Roscoe Arbuckle reached his California home last week from his recent trip abroad. In describing his trip to a friend he stated that Paris and London are good for the French and English, but that he feels quite at home in America, thank you. "In Paris," said Arbuckle, "a Frenchman kissed me. Otherwise had a very good time."

* * *

H. C. Simeral, prominent states rights man in Pittsburgh, has been in town during the past week buying pictures for his territory.

* * *

The rumor hounds have the germ of a story in a luncheon group the other day in the place where all rumors seem to formulate, the well known Astor. Around an inconspicuous table sat Charles Kessell, Charles Bauman, Hy Winik and George Washington Grant, one of the owners of the Boston National Baseball Club. Now make what you want of it.

* * *

Frank Talbot told us that for the time being he was not confining his time to picture activity. He promoted and is staging the Fashion Revue that will be staged on the Hotel Pennsylvania Roof during the week beginning February 26.

* * *

Earl W. Hammons, president of Educational, recently left New York for the Coast.

* * *

Eddie Barnes, general manager of Chester Comedies, was another recent travellor to California.

* * *

Francis X. Bushman and Beverly Bayne will be headlined at the Palace Theatre during the week of February 7, in a one-act satirical comedy by Edwin Burke, entitled "Poor Rich Man."

We direct your attention to
the character of criticisms
being received daily
at the Equity offices on

Clara Kimball Young

In Sada Cowan's
Fascinating Story

"Hush"

Dedicated to women who tell their husbands too much

Now being shown in America's finest theatres
to capacity business

Distributed by

Equity Pictures Corporation

Aeolian Hall, New York

EXHIBITORS in every city throughout the entire country, who have booked "Hush," who are now arranging bookings, or who are contemplating booking will be delighted to hear the news of the triumphant sweep of this latest Clara Kimball Young picture wherever shown so far.
Equity has never overstated the merits of its productions. We told you that "Hush" was a splendid picture, one of the finest in which Clara Kimball Young has ever appeared.
Read the testimony of the Press in those cities where "Hush" has been shown. Further comment is unnecessary. Your local Franchise holder will now arrange exhibition dates with you. Communicate with him.
EQUITY PICTURES CORPORATION
Aeolian Hall
New York

The Exhibitor's Trade Review said :—

34000 people saw Clara Kimball Young in "Hush" in one week at Kunsky's beautiful Madison Theatre in Detroit. Detroit, Boston, Providence, Baltimore and other cities give rousing reception to Clara Kimball Young's latest picture.

The Portland Press said :—

The screen star supreme Clara Kimball Young in her latest drama "Hush" at the Empire delighted thousands. "Hush" is easily one of the finest vehicles in which Miss Young has ever appeared.

The Exhibitor's Herald said :—

"A beautifully produced picture. Should score success with every type of patronage and should be received with great enthusiasm by Star's devotees. Clara Kimball Young exceptionally beautiful, elaborately gowned, and in certain bits does what is probably the best work of her career. Strong cast affords unusually excellent support."

The Detroit Free Press said :—

Charming Clara Kimball Young in her new play "Hush" distinctively well done—replete with action and interest—gives the screen follower one of the best staged, best acted screen productions seen in some time.

The Providence Tribune said :—

Lovely Clara Kimball Young has never been seen in a more fascinating role than she portrays in "Hush"—wonderful effects—elaborate sets and gowns—and Miss Young's fine acting make this one of finest stories screen has seen in many months.

San Jose Mercury-Herald said :—

Miss Young reaches great height of loveliness, emotional acting and personal achievement in "Hush." One of the screen's most distinguished stars she is more fascinating in "Hush" than ever before. Dramatic suspense and romantic allurement characterize this splendid picture.

Distributed by

EQUITY PICTURES CORPORATION

Aeolian Hall, New York

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

New Series of Biblical Films, Kineto Review, Shown to Clergy of Different Denominations

A NEW series of motion pictures of the countries and places where lived the peoples of ancient and Biblical times, and therefore of historical as well as religious interest was shown at the projection rooms of the Kineto Company of America to an invited audience of clergymen representing all the prominent denominations, on January 28. In the "Egyptian Museum at Cairo," which was built in 1901 at a cost of $1,205,000, the treasures of ancient Egyptian art and life are displayed. A vast amount of information is contained in this reel. There is no doubt but that this film is one of especial value to organizations, churches and schools, which, from geographical location, are debarred from the museums of large cities. The titles of the next three films, "Tribal Life in Palestine," "Daily Life in Modern Jerusalem" and "The Holy City" aptly describe the places and customs picturized. The life lived to-day seems much the same as it must have been in the Biblical era and so vivid are the phases of life portrayed that the spectator forgets he is looking at a shadow on the screen. In "The Holy City" a unique method of subtitling is employed. Verses from the books of the Old and New Testaments have been selected to illustrate and explain the pictures of Jerusalem and its environs, making the reel most appropriate for churches and Sunday schools.

At the end of the showing the different clergymen expressed their pleasure and approval of the films. This new series has been added to the Kineto Review.

Paramount Holmes Visits Island "Under Cuban Skies"

In every "get there" map of the Paramount-Holmes Travel Pictures, there is the clever touch of originality upon some localism or peculiarity of the place to be visited that puts the spectator in a receptive mood. In this number, a thirsty New Yorker travels on a dromedary from New York to Havana. There the camera takes up the tale or picture and many phases of Cuban life are picturized. The influence of Old Spain may still be seen in the narrow streets in some parts of the city, and the style of architecture. The Cathedral, where the body of Columbus was formerly buried, the new and magnificent palace of the President, the Prado and the Yacht Club show that Cuba can compete with any place in her beauty spots. Glimpses of the Rio Guama, of the Arabian horses presented by the King of Spain, golf, motor races, fighting cocks, and small town life give the local color. This travel picture of the small neighbor of the United States closes with views of the sun setting over Havana Harbor.

Things Worth Knowing

That the National Board of Review has compiled two new lists. "Motion Picture Dramas Touching on American Customs, Life and Ideals" includes thirty-seven subjects and is drawn from the total number of pictures reviewed during 1920. The second list covers nineteen pictures reviewed from January 24 to 29, 1921, which are classified according to age limits. These lists may be obtained from the Board at its New York address, 70 Fifth avenue.

That Goldwyn-Bray Pictograph No. 75 contains three subjects. "Chemical Inspirations" is a series of microscopic photographs of changes caused by chemical combinations. A comprehensive survey of the growing of English walnuts in California is given under the title of "The Ancient and Honorable Walnut." The release closes with the usual animated cartoon of Jerry and the Stationmaster in one of their exploits.

Take Over the Fayette

The approximate price paid for the Fayette Motion Picture Theatre, 2239 to 2243 East Fayette street, Baltimore, Md., was $40,000. This playhouse was conveyed to Phillip Blum and Alexandre Kremen by Mitlon T. Eser on Thursday, January 20.

Red Wing Reopens

The enlarged and improved Red Wing Theatre, Patterson Park avenue and Monument street, Baltimore, which is under the management of George Gaertner, was reopened on Saturday, January 22. The depth of the theatre is the same, but the width has been increased 50 feet, giving it an enlarged seating capacity. An organ has been ordered and will be installed soon.

Century Officers Elected

The offices for the Century Theatre Company, Baltimore, Md., for the ensuing year were elected at the annual meeting, which was held by the stockholders on Thursday, January 20. Charles E. Whitehurst was re-elected president and the others appointed were: F. William Bolgiano, vice-president; Julian S. Stein, treasurer; and G. E. Smith, assistant treasurer. The stockholders of the company own the Parkway as well as the Century Theatre.

Colored Theatre Opens

The Regent Theatre, an up-to-date theatre for colored people, at Pennsylvania avenue opposite Pitcher street, Baltimore, Md., was opened on Monday, January 31, by the Hornstein Amusement Corporation. The seating capacity of the Regent is 1800 on the first floor, and 400 in the balcony. An orchestra and a 13-pipe Moller organ will furnish the music for the vaudeville and photoplay attractions. The officers of the Hornstein Amusement Corporation are: Isaac Hornstein, president; Simon C. Hornstein, vice-president; Louis Hornstein, treasurer; and Michael Miller, attorney.

Levey to Erect Atlanta Studio to Show Advertising Men How "Movies" Are Made

ALL the equipment necessary to the operation of a modern motion picture studio is being shipped by Harry Levey of the Harry Levey Service Corporation to Atlanta, Ga., where a motion picture studio will be erected.

The Screen Advertisers Association, which is the motion picture division of the Ad Clubs of the World, will hold a convention in Atlanta and Mr. Levey, who is the president of the association, is having a motion picture studio specially built, complete in every detail to show the advertising men how an industrial or advertising motion picture is made.

Special trains will be used to take the materials and equipment from New York to Atlanta, so that the temporary studio will not lack the slightest particular.

Mr. Levey is asking all manufacturers and national advertisers who have used motion pictures as an advertising medium for their product to submit the films in their possession for review by a committee which he will appoint this week. The films which are judged the best will be shipped to Atlanta for the convention, where they will be exhibited from 10:30 a.m. until 10 p.m., in connection with talks given by leading advertising men who have had experience in making and exploiting motion pictures.

Plan Producing Company

Film Art Productions, Inc., of Fresno, Cal., which plans to produce moving pictures near Fresno, has been granted a permit to dispose of its capital stock and to issue certain shares to B. D. Biggerstaff in exchange for five scenarios. The films are to exploit certain of the industries which have made the Fresno district famous, particularly the growing of raisins.

Signs for Hodkinson

Frank Cassil, Hodkinson supervisor for the Northwest Division, has closed a contract with George L. Hood, of Hood & York, Spokane, for the Auditorium Theatre in that city, under the terms of which the exhibitor plays the following Hodkinson releases: "Down Home," February 12 to 18; "Love Madness," March 29 to April 3; "The U. P. Trail," March 13 to 22; "The Kentucky Colonel," February 20 to 23.

Has Stomach Trouble

James Corrigan is to have an operation performed next week. Stomach trouble is the cause. Mr. Corrigan is appearing in "Peck's Bad Boy," and Director Sam Wood is rushing all of his scenes in an endeavor to finish with him as soon as possible. A coincidence in this announcement is that Herbert Standing, who was originally cast for the role which Corrigan is playing, had to retire from the cast for a similar ailment.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

A correspondent, writing to the dramatic editor of a New York daily, takes a view of the usual attitude of writers of stage criticism that will apply quite as forcibly to the screen reviews of the daily press of the city. The person who has been thoughtful enough to send in an example of the way a play and its performance strikes the average patron of intelligence deserves a vote of thanks from the manager of the company, and it is hoped that supporters of the screen will occasionally take their pens in their hands and write letters of a similar nature to the papers that still insist upon ignoring the wishes of the public and giving unfavorable reviews of pictures that please the men and women who pay their good money for the seats they occupy.

* * *

The old axiom that a thorough "panning" by the New York critics meant the play would score a hit with the paying public was not always a safe guide, but it proved true often enough to account for its becoming a stock phrase. The box-office reports of the first run movie theatres here show that professional opinion is often widely at variance with the tastes of the cash customers for whom the pictures are made. The reason for the reviewers' failure to agree with the supporters of the screen is cleverly hit upon in the letter which inspired this reference to the matter.

* * *

After stating that he enjoyed every minute of a play that had been condemned by the dramatic writer of the paper to whom he addressed his letter, the correspondent added the following paragraph:

"Now, I realize that I arrived at this play in a mood directly opposite to that in which the experienced critic came. But, though I looked with the fresh, innocent eyes of a yokel, I know many things about plays and acting and literary practice that yokels do not know. Your critic, however, writes as one who knows too much. He writes as one who has seen all the actors and read all the plays, and his tone is the tone of a heavy-eyed, heavy-hearted person, without illusions or hope or faith."

The gist of the whole matter is in that sentence: "Your critic writes as one who knows too much."

The communication closes with this paragraph:

"Of course I realize that you cannot employ a country boy, with his fresh outlook on things, to write your dramatic criticisms. But would it not be a good, helpful idea for your critics, and for all other dramatic writers, to try to see things with fresh eyes, to drop this overcaution of theirs, to remember that all writers are borrowers, that every actor has his good points as well as his weak ones, that verbal slights must hurt and discourage aspiring workers (when unaccompanied with the counterbalance of praise), and that no human being is good enough or wise enough to administer untempered justice?"

The Saenger, the new picture theatre building at Monroe, La., owned by the Saenger Amusement Company, will open early in March.

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"The Kentuckians"

Paramount Presents Monte Blue in a Realistic Picture of American Life

Reviewed by Louis Reeves Harrison.

"The Kentuckians" is a sincere attempt to do more than merely reflect the surface of our national life—it tries consistently to get beneath the surface and, like the greatest dramas, reveal the causes of human growth. It is a picture of Americans in evolution, giving one perspective of our complex existence, and it is successful in treatment with one grave exception. That exception is the introduction of a revolver duel between two leading characters at ten paces in which neither receives a scratch. This unnecessary scene, having no effect on the main line of action, seriously injures the very ideals which the leading characters are struggling to establish. Besides, it is one of those perilous incidents in a serious story which is liable to cause a laugh and lessen interest in the outcome. Aside from this blank cartridge exchange of shots, ordinarily relegated to farce, the treatment is not only impressive, but superb in some of the grand interior ensembles.

An admirable quality of "The Kentuckians" is the typing. It is of the highest order as a rule, and this means the selection of several score of people who hold the mirror up to nature. Monte Blue is every inch a tall Kentuckian of the mountains, and his interpretation is thrown into powerful contrast by the fine acting of Wilfred Lytell as a representative of the Blue Grass aristocracy. The two men are admirably balanced against each other, splendid specimens of youthful egotism struggling to give itself noble expression. These two hold attention through sheer force of personality and represent in their characters almost the sole element of true drama in the story. They held a large audience at the Rialto Theatre and, with their exceptional support, provide a high quality of entertainment.

The Cast.

Boone Stallard.....Monte Blue
Randolph Marshall.....Wilfred Lytell
Anne Bruce.....Diana Allen
Mace Keaton.....Frank Joyner
Governor.....J. H. Gilmour
Colton—Journalist .....John Miltern
Jake Stallard.....Thomas S. Brown
Boone's Brother.....J. W. Johnston
Constable .....Russell Parker
Young Keaton.....John Carr
Young Stallard.....Albert Hewitt
Ma Stallard.....Eugenia Woodward
Uncle Cadmus.....Wesley Jenkins
Mrs. Marshall.....Grace Reals

Directed by Charles Maigne.
Scenario by Frank W. Tuttle.
Author, John Fox.
Length, six reels.

The Story.

"The Kentuckians" of mountain and those of Blue Grass plains are represented in the Legislature respectively by Boone Stallard and by Randolph Marshall, both young and ardent, both in love with the Governor's daughter, Anne. Stallard inspires her by his fiery defense of the mountain people, though he is an uncouth genius. Marshall is a gentleman of splendid family, whose refinement and culture is taken as a matter of course. Anne is discontented with him, because of his easy poise and disinclination to appear at his best in the legislative duel with Stallard.

Marshall has been denouncing the mountaineers and their feuds as a disgrace to the state, when he decides to go amongst them for personal observation. He comes upon Stallard getting the worst of an encounter with some lawless characters and takes the side of his rival in a fight they jointly win. On returning to Anne, Marshall does not mention saving Stallard. That information comes from the young mountaineer himself, operating against him with the girl. She begins to see that she has not done Marshall justice.

It is Marshall who obtains from the Governor a commutation of sentence for the brother of Stallard, a murderer condemned to pay the death penalty. It is the quiet and modest fellow of high intelligence and social position who shows himself the superior in magnanimity to the flaming young Stallard. To Marshall, in the end, Anne turns as the better of "The Kentuckians."

Program and Exploitation Catchlines: A Story of Real American Life in the Course of Evolution.
Adaptation of the John Fox Drama.
Monte Blue in a Story of the Blue Grass Plains.

Exploitation Angles: Play on Monte Blue and interest in the local color, as suggested that this is not the usual feud story, but by the title, but give emphasis to the fact something different. Play heavily on this or the title may keep some away who will enjoy the novelty.

"Wing Toy"

Five-Part Fox Production Features Shirley Mason in Engaging Story of Chinatown

Reviewed by Robert C. McElravy.

A strongly entertaining story has been provided for Shirley Mason in "Wing Toy," a five-part Fox subject. She plays the role of a girl raised in the Chinese district of an American city by an old Chinese laundryman. The plot is one of quite obvious quality, since it develops that the girl is of American birth and there is the usual American hero, but this does not disturb the fact that the tale gets hold of one and has strong dramatic moments.

The Chinatown settings are pleasing and the story is unfolded in a leisurely manner, with just the right degree of increasing interest as it proceeds. Shirley Mason plays excellently in this, and the picture should be listed among her successes. She is demure, bewitching and sincere in her acting. Edward McWade plays Wong with intelligent sympathy and Harry S. Northrup is domineering and hateful as Yen Low. None of the principals entirely look the parts of Orientals, but this is not essential to carry the illusion and is naturally not to be expected so far as Wing Toy is concerned.

The story has dramatic moments, but is not to be classed with the tragic. It is

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pleasant and agreeable in tone and often contains humorous touches.

Cast

Wing Toy.....Shirley Mason
Bob .....Raymond McKee
Wong.....Edward McWade
Yen Low.....Harry S. Northrup
White Lily.....Betty Schade
The Mole.....Scott McKee

Story by Pearl Doles Bell.
Scenario by Thomas Dixon, Jr.
Direction by Howard M. Mitchell.
Length, Five Reels.

The Story

Wing Toy, in the picture of that name, is a girl raised in Chinatown by an old Chinese laundryman named Wong. In her sixteenth year Wong deems it necessary to tell the girl just why she must marry the hated Len Low, king of the district. He describes the manner in which she had been left with himself as infant, years before, by a convict known as The Mole, who told him the girl's father was a Chinaman and her mother a white woman. Later, in order to procure a better home for her, Wong had pledged the girl in marriage to Yen Low when she came of age.

Yen Low already has a white wife, an American girl he stole years before, known as White Lily. Yen plans to divorce her and marry Wing Toy. Bob Harris, a young reporter, gets wind of the story and makes an investigation which leads to the release of Wing Toy. In the dramatic events which occur Yen Low is killed by White Lily and it develops that Wing Toy is the daughter of the district attorney. This latter fact is made clear by The Mole after his release from prison. Wing Toy and Bob become engaged.

Program and Exploitation Catchlines:

Shirley Mason in a Story of Chinatown.
Shirley Mason in the Role of a Little Chinese Girl.
She Had Been Left with the Old Chinese Laundryman Many Years Ago—They All Thought That She Was a Chinese Maiden—But Then a Man Came from the Parts Secluded and Made Clear to Her That She Was an American—That Cleared Her Love Affair with Her Sweetheart.

Exploitation Angles: Appeal to Miss Mason's admirers with her odd role and get them interested in this. If you have a Chinese laundry in town get the laundryman to paint you a sign to use a week prior to your regular advertising. Make it a big one and let them guess what it is.

"The Love Slave"

First Production of the Sascha Film Company Released by Herz Film Corporation, State Rights, Has Absorbing, Dramatic Story

Reviewed by Jessie Robb.

The Sascha Film Company, an Austrian concern, has arranged to release its productions through the Herz Film Corporation, state rights. The first production is "The Love Slave," a screen adaptation of the novel, "Stars of Damascus," by Georges Ohnet, noted French novelist. Lucy Doraine is the featured player. The story deals with the passionate infatuation of Georges Hanet, a French artist traveling in Damascus, for Kora, an Arabian slave girl whom he rescues from the whipping post. A wild, untamed creature in her desires and impulses she proves Hanet's evil genius when twists of fate open avenues for the gratification of her revenge.

The production is refreshingly different from the scenic viewpoint, as it was acted and photographed in the actual locations of the occurrences portrayed. The streets of Damascus, harbor of Triest and Southern France have all the atmosphere of old world charm. As the name of the artist who was responsible for the interiors is not given, it is impossible to give him praise direct. The interiors are not only opulent where called for, strongly resembling the art of Max Reinhardt, but those of the court room, the prison and the shops interest from their direct contrast to such scenes of American life. Further, the lighting is very good. Well written sub-titling is in harmony with the character of the pictured drama.

Lucy Doraine is a pretty woman who has not hesitated to sacrifice some of her beauty under the dark paint required for the Arab girl. She gives an understanding interpretation but a certain camera consciousness results in stiffness of action. The actor who impersonates Georges Hanet is nameless so far as American spectators are concerned, which seems hardly fair, as his role is really the dominating one and is excellently acted. The entire cast is a very good one, although a noticeable tendency to face the camera is observable. On the whole this picture is high class and an interesting contribution from the European market.

Featured Player, Lucy Doraine.
Adapted from the novel, "Stars of Damascus," by Georges Ohnet.
Scenario by Michael Kertes.
Directed by Michael Kertes.
Length, Six Reels.

The Story

While walking the streets of Damascus, Georges Hanet, French artist, hears a woman's screams. He rushes to the place and finds Kora tied to a whipping post and swaying from the unmerciful beating of her master. He rescues and frees her. This wins her love and she follows him until he takes her into his home. Their love dream is finally interrupted by a letter from Hanet's mother. His father has been killed in an earthquake and it is necessary for him to return home. Kora pleads to be taken. Piqued by Hanet's secluding her in the cabin of the ship she eludes him and carries on a flirtation with Count Ceretti.

When they arrive at Triest, Hanet goes to his mother. This further enrages Kora, who wants his entire attention and she leaves with the Count. Crazed with love and grief, Hanet searches until he finally finds Kora living in a palatial mansion as Ceretti's mistress. He effects an entrance, sees Kora in Ceretti's arms, and shoots, wounding Kora in the face and badly disfiguring her. At the trial Kora lies in testimony, and Hanet is sentenced to five years hard labor. At the end of three years he makes his escape.

Under the name of Fred Jevons he wins a reputation as a painter and teacher. One of his pupils is Suzanne, daughter of the Marquis De Rives. Their love is mutual and Suzanne becomes his wife. During this time Kora has come to Paris and under the name of Madame Des Champs conducts a gambling house. The Marquis is a frequenter of the house. An important message takes Hanet to the resort and there he and Kora meet again. Kora tells Hanet that she has always loved him and demands that he come every night to her home. Otherwise she will denounce him to the police and thus force him to return to jail. The Marquis and Suzanne are amazed at Hanet's actions. Unable to endure the burden of her grief, Suzanne goes to Kora. She is followed by Hanet. Kora tells Suzanne of her relations with Hanet, declares that she will not allow them to be happy and sends a letter to the police. Before the letter can be mailed her insane jealousy and rage, long indulged, result in madness and she dies. The Count reads the letter, realizes Hanet's suffering and destroys it. Thus Hanet is freed and he and Suzanne find true happiness.

Program and Exploitation Catchlines:

Adaptation of Georges Ohnet's Novel, "Stars of Damascus."
He Heard the Scream of a Woman—He Rushed to the Scene and Found a Woman Lashed to a Whipping Post—That Is How He Won Her Love.
A Foreign Made Production of a Dramatic Story Written by the French Novelist, Georges Ohnet.

Exploitation Angles: Play up the author, since you have no known star, but get the star featured player over against possible other releases. Tell that this is a foreign film made in the Holy Land and Southern France, the locales of the story, and get what you can out of this.

"My Lady's Latch Key"

Fast Moving Mystery Story, Featuring Katherine MacDonald, Released by First National

Reviewed by M. A. Malaney.

"My Lady's Latch Key" is a mystery story written by C. N. and A. M. Williamson. It is fast moving, has a number of surprising twists, but is not very convincing. The star is Katherine MacDonald. Edmund Lowe is the leading man. He is a crook who falls in love with Annesley Grayle (Miss MacDonald) at sight, and they are married the next day. She doesn't know his pedigree, of course. Such a thing might happen in real life, but this picture has the incident done in such a way that is suspends interest in the story for a while.

Aside from this rather improbable part the production should please—especially those who like mystery and romantic adventure. The direction of the picture is excellent. The work of the entire cast is quite up to standard. Miss MacDonald looks as pretty as ever, and she is seen to good advantage as an actress. Her work seems to improve with each new picture. Edmund Lowe, as the polished thief, looks more like an honest hero, and, of course, he reforms after the marriage. Thomas Jefferson has a good part as the wealthy victim of the thieves. Of big scenes there are few. Rather the director has spent his money in having everything correct as to detail. The scenes aboard the ocean liner are noteworthy; also the ball where the girl discovers her husband is a crook.

The Cast

Annesley Grayle.....Katherine MacDonald
Nelson Smith.....Edmund Lowe
Countess De Santiago.....Claire Du Brey
Lord Annesley-Seton.....Howard Gaye
Lady Annesley-Seton.....Lenore Lynard
Ruthven Smith.....Thomas Jefferson
Mrs. Ellsworth.....Hellena Phillips

Directed by Edwin Carewe.
Length, About 5,500 Feet.

The Story

Aboard the ocean greyhound, "Monarchic," Ruthven Smith, trusted representative of a diamond merchant, is guarding a rare collection of gems on their way to London. In the stillness of the night a shadowy figure mysteriously enters Smith's stateroom and, after applying chloroform to the sleeper's face, departs with the precious jewel belt. In London, Annesley Grayle, tired of five years' existence in a house of gloom with her aunt, Mrs. Ellsworth, answers a newspaper ad for a traveling companion to an elderly lady. While waiting for the "elderly lady" in the Hotel Savoy, she is addressed by a young man, ostensibly an American. In apparent trouble he begs Annesley to save him by pretending to be his wife. She is astounded at this proposal but the man's distress appears so great that she agrees Two men threaten the young man who gives the name of Nelson Smith, and the two young people go to Annesley's home, which is also the home of Ruthven Smith in London. The latter, thinking Nelson a robber,

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fires point blank at him. He is not hit, however.

Mrs. Ellsworth orders Annesley out of the house, whereupon Nelson declares his love for Annesley, who accepts him. He takes her away to a friend, and the next day they are married. At a ball Ruthven Smith speaks of a blue diamond that was stolen during the ship robbery. He demands to see the diamond that Nelson has given his wife. To the girl's horror she finds that Nelson is the jewel thief and is about to give him up to justice when she overhears his declaration to the thieving gang that he is through with all crookedness. Convinced of his good intentions she clings to him. The Countess de Santiago, in love with Nelson and jealous of Annesley, suddenly whips out a gun and attempts to shoot Annesley, but her husband intervenes and her life is saved.

Program and Exploitation Catchlines: A Rose—A Rogue—A Robbery—A Ruse—A Romance.

Her Husband a Thief—His Wedding Gift a Stolen Heart.

He Stole Her Uncle's Riches—Then He Stole Her Heart.

The Romance of a Girl Who Married in Haste and Didn't Repent.

Exploitation Angles: This is a good opportunity to work a key stunt. For instance losing the key of the theatre and offering a reward for its return by the time of opening the theatre for the engagement of this picture. A key should be used in all your ads to attract attention to them. A great key could be used to suspend over the entrance of your theatre. It can be made of wood or a frame with canvass covering it. Play up the authors and the star.

"The Fire Cat"

Five-Part Universal Picture Features Edith Roberts in Melodramatic Story

Reviewed by Robert C. McElravy.

After establishing a colorful and strikingly unique atmosphere in the opening reels, as well as setting in motion a story of interest, this five-part Universal Production, "The Fire Cat," comes to a close with melodramatic scenes that are often good but frequently crude. Norman Dawn, who wrote and directed the piece, may be given credit for a highly ambitious effort to picture the destruction of a city by a volcano. He has done so much that is fine in this drama that it is difficult to see why he permitted so many effects to stand which are merely sensational. In doing this he has lost a grip on the story interest, which suffers accordingly. Editing might restore some dramatic quality to the last two reels, but it would probably be necessary to enact new scenes to replace those taken out. The picture has so much in its favor that it would repay working over.

Edith Roberts plays the role of the heroine, a daughter of a grand dame of the Castilian aristocracy. The part is well suited to her, and she has moments of strong appeal, such as her revelation of surprise and horror when she recognizes the necklace given her by the man who murdered her mother. Played as a straight drama this role and the production would have been new and powerful.

"The Fire Cat" is to be commended for its successful effort to picture the land of the Incas and its sublime scenic effects in general, but the attempted melodrama is purely sensational and lacks suspense.

The Cast

Dulce.....Edith Roberts
Gringo Burke.....Walter Long
Cholo Pete.....William Eagle-Eye
Ross.....Wallace McDonald

Story by Norman Dawn.
Scenario by Philip Hurn.
Directed by Norman Dawn.
Length, 4785 Feet.

The Story

Dulce Alvarez, in "The Fire Cat," lives with her mother in a once proud villa of the Castilian aristocracy in Peru. Their single attendant is Pancho, a half caste Indian youth, who delights in nature and the wild animal life about him. The youth adores Dulce and her mother, but is timid and cowardly by nature.

One day, while Dulce is absent, the hacienda is invaded by two desperados, Gringo Burke and Cholo Pete. These bandits murder the mother and loot the house. Dulce, on her return, is horrified to find her mother dead and upraids Pancho for his cowardly failure to protect her. The girl then leaves for the wicked city of Purisima, where she hopes to avenge herself upon the murderers.

Both desperados are killed, and the city is destroyed by the eruption of a volcano. Dulce is saved by a young geologist named Ross in whose regeneration she had helped. They seek happiness together.

Program and Exploitation Catchlines: Edith Roberts in a Melodrama.

Edith Roberts in the Role of a Daughter of a Grand Dame of Castilian Aristocracy.

A Story About Peru, Where the Love Call Is Heard by a Castilian Maiden.

Exploitation Angles: Play up the eruption of the volcano for your selling point, even above the star. Use this in cut and text, but do not promise too much and they will like it all the more when they see it. You do not have to be much of an artist to work out an active volcano for your lobby display with fan blown flames lighted by the same lights which illuminate the lava streams. Set it up in a dark corner of the lobby or in a store window and you will win the crowd.

"The First Born"

Robertson-Cole Presents Sessue Hayakawa in a Pathetic Drama of Fatherhood

Reviewed by Louis Reeves Harrison.

"The First Born" idea is a very ancient one, the assumption that the eldest son is the flower of the family, and it still prevails in China, where the first born represents to the father the reincarnation of himself, to be forever specially favored. The intensity of this idea is brought out with clarity and power in the Robertson-Cole production, a startling revelation at times. The mother of the child is not even considered in the general scheme of things, a creature so unimportant as to play no significant role in the drama. The screen version, however, most happily lays primogeniture aside for the simpler and more modern love of an affectionate father for his only child, an affection intensified to a passion by shattered ideals of woman's love. It becomes a tragic passion, with moments of softening pathos, when the very source of the father's happiness is ruthlessly destroyed.

The interpretation of Sessue Hayakawa is one of unruffled deliberation and high intelligence. If he errs it is on the side of too elaborate and painstaking preparation for the crisis. When this is reached, however, all that moved rather slowly before is forgiven. Not so his typing Chinese characters with people no makeup art could transform to Orientals. Remarkable exception is "Sonny Boy" Warde, the wonderful child who plays the title role. He and Hayakawa entirely absorb attention and carry the play through some very tender and affecting passages. The power they exercised on a crowded house at the Strand Theatre put "The First Born" over as an unqualified success.

The Cast

Chan Wang.....Sessue Hayakawa
Loey Tsing.....Helen Jerome Eddy
Chan Toy....."Sonny Boy" Warde
Chan Lee.....Marie Pavis
Hop Kee.....Frank M. Seki

Author, Francis Powers.
Director, Colin Campbell.
Length, Five Reels.

The Story.

"The First Born" of Chan Wang, little Chan Toy, comes to Chan from an unloved wife. His heart has long before been given to a girl sold into slavery as a Mandarin's daughter. Chan had ceased to value any woman when his child reached the age of five. He is then making a bare living as the proprietor of a small wood yard in San Francisco. This employment brings him into the house of the rich Chinaman who bought and enslaved his boyhood sweetheart.

They meet and rouse the jealousy of the girl's master. He schemes subtle revenge on finding that the girl is not a Mandarin's daughter. He entices the wife of Chan to his house. Little Chan Toy follows. In a struggle which ensues, the child is pushed from the window and falls to the street below. When Chan Wang reaches him the little boy, his cherished first born, is dead. Half crazed by his sorrow, Chan carries the child to where he has prepared a birthday cake and many little presents. He tries to revive the dead boy by every art his simple brain can devise.

When Chan at last realizes that there is no hope, he becomes embittered. There is naught in his heart but hunger for revenge. With Oriental subtlety he kills both the abductor of his early love and the destroyer of his first born. Then, in final submission to the will supreme, a childless widower, he returns to his native land with his boyhood ideal. There, on the river bank, he still dreams of the past, but the girl of his choice sweetly consoles him. Heaven will send them a child to replace the deeply-loved one, "The First Born."

Program and Exploitation Catchlines: A Pathetic Drama of Fatherhood.

A Tragic Story with Moments of Passion Telling of the Love of an Affectionate Father for His Son.

Sessue Hayakawa in a Story of the Orient.

Exploitation Angles: Give Hayakawa the majority of the work, though you can win some business by playing up the child. This drama was a sensation in 1897 when two productions were on the stage at the same time, one under this title and the other "The Cat and the Cherub." The screen version differs from these and the original story in working to a happy ending, but you can make a play for business on the rivalry the two productions excited at the time of the premiere and call it the play for which New York managers fought.

"Whirl o' the West"

Snub Pollard and Marie Mosquini appear in this one-reel comic, directed by Alf Goulding and released by Pathe. Snub plays the model son of a rich family who invades the Wild West, where he is hazed by the cowboys and finally rescued by the heroine and little Sambo. He brings the girl and the colored boy back with him to civilization, where the visitors at first receive a chilly reception. This is full of characteristic knockabout humor.

"The Dog Doctor"

This two-reel comedy, released by Universal, is one suited to very young children in particular, since it features some interesting dogs. The canine named "Brownie" does some clever tricks, driving a pony to an ambulance and conducting a dog hospital where numerous amusing incidents occur.

Cyrus J. Williams
presents

Tom Santschi
in "BEYOND THE TRAIL"

Directed by
Robert North
Bradbury

Tom Santschi, popular hero of popular "Westerns." Now starring in the best two reel Mountain and Plains pictures you ever saw.

Good stories, good production, good acting, plenty of punch. Futhermore, these pictures were taken in country you never saw in pictures before, wild, picturesque, magnificent. Photography superb.

If you'll only look at some of these pictures at the nearest Pathe exchange you're dead sure to book them. They're *great*.

EIGHT PICTURES—ONE EVERY OTHER WEEK.

Santschi Series

Pathe Distributors

A BENJAMIN B. HAMPTON PRODUCTION

"THE KILLER"

Adapted from the novel of STEWART EDWARD WHITE

Produced by BENJ. B. HAMPTON

Directed by HOWARD HICKMAN

Pathé Distributors

A man who killed for the love of it, yet a lover of music and art.

Stewart Edward White knows the West; knows out-of-door men and women. He has created a new character here, one as dangerous and as deadly as a rattlesnake, planted him in the ranch country of the Southwest, and then given him the power of life or death over a beautiful girl.

It is a picture of action, suspense and tense situation; filled with the atmosphere of a wonderfully picturesque country.

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EDGAR JONES Productions, Inc.

present

The HOLMAN DAY Series

of Seven Two Reel Pictures

with Edgar Jones and Edna May Sperl

Holman Day is one of the best known of the writers of the great outdoors. His stories of the Maine woods are famous the world over. In this series he has created strong virile characters in rugged romance of the lumber camps and the borderland. They are certain money makers for the exhibitors who like a well balanced program.

The First Four

Lochinvar of the Line
The Two-fisted Judge
A Forest Diplomat
Single Handed

Pathé Distributors

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Edward L. Hyman Scores a Hit with His Novelty, Production Overtures

EACH week this department prints the advance program for the Mark Strand Theatre, Brooklyn, but the space does not permit a proper treatment of the newest idea in musical novelties offered by Edward L. Hyman.

Hyman, it has been explained, makes a feature of his program. He sells the Strand show rather than one five-reel feature, and often patrons to whom the feature may not appeal, for one reason or another, will come away singing the praises of the Strand because they have been sold the general program and not a single item, and the program pleased though the film feature did not. For this reason, Hyman is less dependent upon his film than the average picture house. He is certain of good business no matter what he offers, though it is part of the secret of the success of the Strand that he works for the best at all times.

Noe Overture Idea

But his musical program is his chief appeal, and he has now developed his production overture to a point where it is talked about. The cut shows, or rather suggests, the Hawaiian overture used a couple of weeks ago. The symphony orchestra started in with two characteristic airs, then the curtains parted, disclosing a Hawaiian landscape with a night illumination. Masked spots from the sides threw a bright white light on the singers without killing the soft light effects on the changeable back drop. These effects included a moving sky effect from a wheel, and the changing tints of the sky under the different colored lights.

Dance and Song

The musicians played and sang one number, a solo with chorus, then the dancer, who had been reclining in the foreground, did a modified hula. There was another song and the orchestra came in with the strings for the finale.

It was not costly, but it had ten times the entertainment value of the average prologue and it did not require a five-reel feature as an excuse. It pleased by itself.

Earlier efforts were more simple, mostly settings with light effects, the settings harmonizing with the theme of the overture, the storm and sunshine of the "William Tell," a Spanish setting bathed in golden sunlight for "Carmen" and similar connections, but working this idea further, last week's bill combined the interpretive slides with soloists and a ballet, "Aida" being selected as the number to be played.

Real Opera

At first the film (which Hyman uses instead of the slides, which would be cheaper and just as effective) drew a word picture of Egypt of the time of the opera, and then ran on to give the hint of the story.

At the proper points the immortal "Celestia Aida," "Return Triumphant" and the march were sung, the first two as solos and the latter as a quartet. There was also an Egyptian dance performed by three girls. As the soloists were also used in concert numbers, the expense was divided, and a big smash was gained at comparatively small cost.

The film was thrown on a scrim curtain stretched tightly across the opening of the small production stage. Back of this was a black cyclorama drop, and the space between was bathed in a rich golden red light. The singers made their appearance through a slit in the drop, and the dancers entered from the side.

A Promising Lead

Houses which are looking for some novelty to go with the straight film program cannot find a better scheme than the production overture. It does not require a very large stage, the scenery can be replaced with light effects, and the local soloists can handle even the operatic numbers at a pinch. There is always to be found some musician; probably your own leader, who can prepare the copy for the slides, which should be submitted to some good copy reader for amplification and editing, and the cost is far below what the result will suggest.

Hyman has made the Strand a theatre Brooklyn people brag about. You can do the same thing for your house in your town—and it does not have to be a very large town, at that.

You can't always get a prologue, but you can always plan a musical novelty.

Builds Business with Novelty Advertisements

Fighting a circus parade with baggage tags tied to balloons was the way E. G. Stallings, of the Grand Theatre, Wilmington, N. C., met the tented opposition. The tags were tied to air balloons and dropped from the roofs along the route of the parade, and the crowd swarmed for them. Only a few got them, but the word went around and each tag was read an average of ten times. It started off "After the parade is over try and get in the Grand to see Harry Carey, etc.," and ran on to tell of the next attraction.

Mr. Stallings gets out some novelty each week which are given out on the street and handed to departing patrons. "What's Your Husband Doing" was advertised with a small folder which was so creased as to show "For Women Only" on the cover. Raising this disclosed the title question and this was again opened to get the full advertisement. For "Forty-five Minutes from Broadway" an imitation railroad ticket was used with the stub and four coupons each headed "The Joy Route." For Constance Talmadge in "Good References" the press sheet cartoon cuts and doggerel verse was used in leaflet as "A Snappy Story entitled Good References."

Mr. Stallings aims to make each one different, and though he is rather limited as to choice of types and has to send out of town for cuts he gets excellent results, for he replaces the usual press conveniences with brains and gets equally good results. He doesn't say it can't be done. He shows the printers how.

ONE OF THE LIGHTING EFFECTS EDWARD L. HYMAN GETS

This is not a scene from a prologue, but a scenic interpretation of an orchestral overture, which helps to make the Strand Theatre, Brooklyn, different from the other houses, and brings business no matter what the feature.

Selling the Picture to the Public

Connecticut Manager's "Go and Get It" Stunts

Jacob Alpert, of the Victory, Putnam, Conn., worked a mystery angle to "Go and Get It" and put the First National over with adaptations of ideas he found in the trade papers. He says none of his stunts are new, but that they worked, which is the chief requirement.

There are two weekly papers, one published on Wednesday and the other on Friday. The Marshall Neilan story was to open on a Wednesday. The management was careful to keep all hint of the title out of the lobby and house advertising and opened the campaign on the Friday two weeks before with simply the line cut of a railroad train with the words "Go and Get It" below.

He let that simmer until Monday morning when the same words in blue on a blue card were found in each house in town. Some one had slipped a card under the door in the early hours of the morning. The two papers were beseiged with telephone calls, but professed ignorance of the meaning of the mysterious slips.

On Wednesday, a week in advance, the other paper came out. This carried a cut of the ape man and the title and again the railroad train was shown with the same wording. The paper published an editorial comment on the supposed mystery.

The next day paper bags—10,000 of them—were distributed to the merchants, and still no solution of the mystery, but Friday the other paper came out again, this time with a three elevens that set the minds of the town folks at rest.

On the Monday before the opening Mr. Alpert sent out a freckled boy with a banner offering free tickets to any lad who could show as many freckles, and a few measured up to the standard, though Mr. Alpert was careful to get a well dotted sandwich man.

The card stunt he obtained from Mr. Spragg, of Gordon's Olympia, New Haven. The rest he got out of the trade papers, but he welded the campaign into a perfect whole himself, and therein lies his credit. Others did one stunt. He worked them all and packed the house with the mills mostly shut down.

Hyman's Novelties at the Strand

Lincoln dominates the overture at the Mark Strand, Brooklyn, the week of February 6, in which falls the commemoration of his birth, and Lake's "Grand American Fantasy" has been worked up into a production along the lines made familiar by Edward L. Hyman. As the overture opens the curtains of the production stage part to disclose a battle scene, with broken cannon left stage, red flashes off scene suggesting the conflict which has passed on. Presently the musicians stop, and an impersonator of Lincoln comes out on the concert stage and delivers the famous Gettysburg address. This is followed by a quartet off stage singing "The Battle Hymn of the Republic," "Tenting Tonight" and "Dixie." Then the orchestra resumes, while the screen is dropped and a cartoon comedy is shown, "The Birth of Honest Abe." The screen is raised at the conclusion on a group of soldiers and sailors standing on the production stage before an American flag which completely covers the back drop. Quick curtain. The house lights are kept on throughout, a baby spot is used to illuminate the impersonatof of Lincoln, and white is used for the production stage.

EDW. L. HYMAN

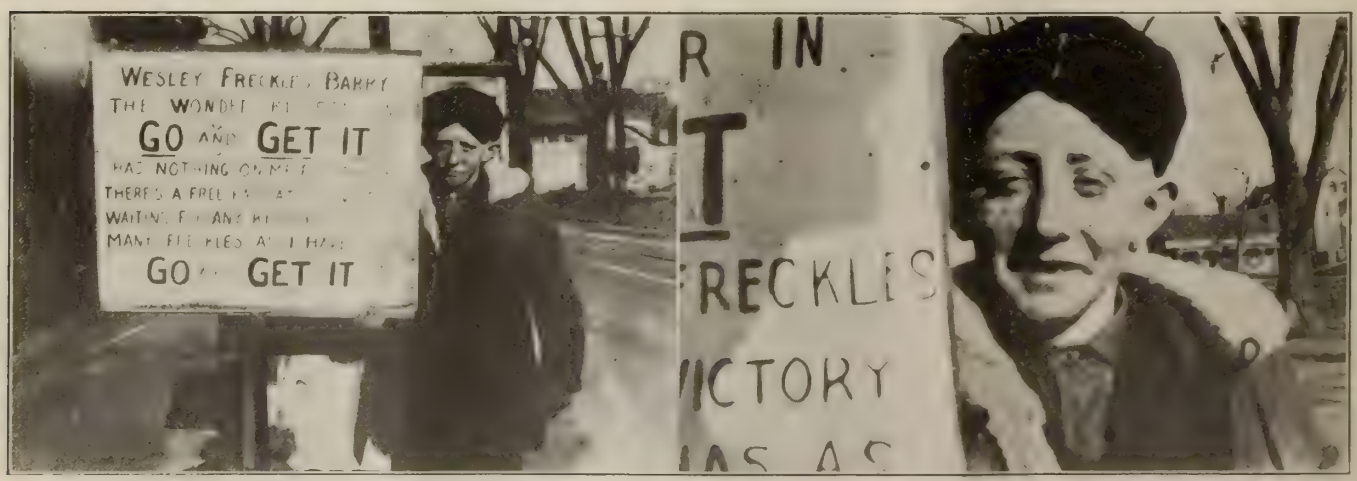
The Topical Review follows and this gives place to "Marche Militaire" (Schubert), a concerto for two pianos and orchestra. The production stage shows an interior setting with two baby grand pianos, at which the performers sit. Orchestra in magenta, the soloists in blue spots through windows right and left of production stage and a lemon spot above.

From there the program is planned to lead up to the Oriental atmosphere of the picture, starting with a Burton Holmes travelogue, "Catching Up in Canton," followed by a prologue which uses the same setting as is used this week at the New York Strand, the houses splitting the cost of painting. This is a Futuristic Japanese setting, in which a soprano, assisted by the male quartet, sings the "Lullaby" from "East Is West." The feature, "The First Born," follows.

Immediately after the feature there is a tenor solo on the concert stage, O'Hara's "There Is No Death," The stage is in blue, with a white spot for the singer. The production stage foots are up in red.

The next number is another Prizma novelty. The film, a study of roses, is projected on a scrim screen, back of which a dancer performs a Dance of the Roses, which is seen through the roses projected on the scrim. A black cyclorama drop is used for backing, and the lights in red and blue are not strong enough to fade out the picture on the screen. This was done last week with the "Aida" number and works better than would seem possible to those who have not seen it worked. but care must be taken to use only colored lights, and these not too bright. On the other hand, they must be bright enough to permit the dance to be seen.

"Edgar's Little Saw" is the closing comedy and the play-out organ interlude is Sloane's Offertoire in D Flat.



HALFTONES SEEM TO BE A CURE FOR FRECKLES. BEAUTY SPECIALISTS TAKE NOTE!

This Putnam (Conn.) kid was speckled like a guinea hen, and boasted more spots than the leopard, so the Victory theatre hired him to carry the banner and offered free tickets to any kid who could knock the spots off him. Several kids qualified, but for each free ticket there were ten boys to help the ballyhoo without cost. Smallpox victims were barred.

Selling the Picture to the Public

Southern Enterprises Inaugurates a New Special Exploitation Department

SOUTHERN Enterprises, which covers the Southeast and then jumps over into Texas, forming about the largest chain of photoplay theatres in the country, has established a new exploitation department which offers something really new in publicity ideas.

Up to the present time there has been no thoroughly comprehensive attempt to aid exploitation. Ideas of various managers have been exchanged, there have been contests for the best ideas, district supervisors have sought to work up their territories to greater effort, and there has been a deal correspondence, but there has been no organized drive.

Now under Lemuel L. Stewart, who was the director of publicity for the old Triangle, such a department has been started and will be pushed to a point where its value will be determined, or the impossibility of gaining results will be fully demonstrated. If Mr. Stewart fails, it will be safe to say that the idea is wholly impractical, for he is not only an adroit publicity maker, but his easy but certain methods will put over the idea with the least possible friction.

In a Nutshell

The idea in a nutshell is to centralize the exploitation drive. It is impossible to show to all of the managers each film they are expected to exploit. The next best thing is to give them, with all possible speed, a full and suggestive criticism with hints as to the points best suited for exploitation.

Mr. Stewart has just undertaken to build up this department and he has not yet been able to fully organize the work. When he gets things in running order, he will not only give the managers the home office point of view, but he will add references to all exploitation appearing in the trade papers on each subject. This will cover the reviews, exploitation stunts and such pre-release material as had been obtained as well as references to other published stunts, which may be made applicable to the release in hand.

Covering Everything

In brief the local managers will receive a full exploitation letter treating the subject from the angles, which experience has proven to be of the greatest value in the territory. Supplementing this will be reference notes to all of the trade press matter germane to the subject. The manager has only to turn to the pages indicated to find all material published up to the date of the letter. He wastes no time making his own searches and stands no risk of overlooking any single item.

From another angle it is believed that this will also serve to make the trade papers more generally used than they are at present, but this is beside the point at issue.

A Sample Letter

Through the courtesy of Mr. Stewart, we are enabled to present his letter on "Forbidden Fruit." He adds that he has not yet had time to organize his department to the point where the references can be given. When this is done, he anticipates that the office letter will be much shorter, but the letter as it stands will give any manager all he needs to know about the coming of the picture. It runs:

"Forbidden Fruit"

The Story

The fascinations of any Paramount superproduction, always delightful to record, become doubly interesting when they are achievements of Director Cecil B. DeMille. His photoplays are jewels of the screen—considering the Ruby-like value of "Male and Female" and the Diamond qualities of "Why Change Your Wife?"

"Forbidden Fruit" embodies the fascinations of an opal with its peculiar play of delicate colors. If the titles lack the snap and dash and rich satire of "Why Change Your Wife?" they embody even to a greater degree the rich colorings of the decorative captions which beautified "Something to Think About."

Photography excellent. Exceptional are the tinted scenes, rich in lights and shadows that portray depth and emphasize perspective. Thus the magnificent and costly DeMille scenes and sets are portrayed in all their grandeur. "Forbidden Fruit" relates the romance of a modern Cinderella. And once more DeMille includes an episode like the Babylonian "flash-back" of "Male and Female." This time it is a sumptuous allegorical bit visualizing the Cinderella of fairyland. More beautiful than the most vivid imagination of childhood ever conceived for the mind's eye! But during the main theme the imagination is also startled not alone with the scenes but with the frocks of modern and ultra-modern fashion.

Exploitation Angles: Realizing the exploitation possibilities of any Cecil B. DeMille production you will feature his direction without a flaw! The clever showman will find advertising value in the fact that "Forbidden Fruit" does not embody the usual DeMille cast. Rather than considering this a detriment think of the news value and novelty in new DeMille faces. Perhaps the little lady who portrays the role of the modern Cinderella doesn't quite possess the talents of Gloria Swanson. But Agnes Ayers is extremely beautiful. How gracefully she displays the frocks and gowns of modern fashion that you are going to exploit to the satisfaction of your women patrons! Don't by any means neglect the fashion angle of "Forbidden Fruit," which provides opportunities for co-operative advertising with modistes' shops. Fascinatingly, DeMille embodies in this film in both ancient and modern form the legend of Cinderella's slipper. Which Enterprise manager will be the first to arrange a dignified co-operative campaign with any local distributor of footwear? To mention co-operative advertising with fruit merchants may sound beneath DeMille dignity. But there are chances for dignified campaigns in co-operation with local boards of trade interested in promoting state fruit industries.

Theodore Roberts is in the cast, and, while he doesn't have the best role of his career he does so well what he has to do that all will be pleased. Don't neglect him. And feature the new DeMille leading man, Forrest Stanley, who does excellent work. Katherine Williams and Theodore Kosloff should share in the honors of your advertising.

Remember, figuratively as an an opal, "Forbidden Fruit" should be exploited and

Log Cabin Lobby Reaches Australian Picture Show

After going clear across the continent, the log cabin lobby has traveled on to Melbourne, Australia, where the Melba theatre used it to put over Selznick's "The Valley of Doubt."

A cabin was made of half logs, with a painted canvas roof, and a cyclorama drop was used over two-thirds of the lobby wall with a set piece for the remainder.

A banner surmounted the whole, the lettering for the title being suggestive of icicles.

When you remember that it is summer down in Australia in January, you'll realize the value of the stunt, which worked as well as it did here last summer.

IT'S SUMMER IN AUSTRALIA AND THEY LIKE SNOW STUFF
That's why the Melba Theatre, Melbourne, took up the snow-covered log hut idea to use in connection with Selznick's "The Valley of Doubt" and you could not tell it from some of the lobby displays we have this end of the world

Selling the Picture to the Public

sold. As a gem it should be presented on your screen with settings that will enhance its value. You could hardly ask for a title with stronger pulling power. "Forbidden Fruit" will attract those to whom sex pictures are appealing though it is not a sex picture. If you use lobby displays doesn't the title immediately suggest possible artistic decorations of advertising?

"Forbidden Fruit" has everything to commend it and should receive your strongest exploitation efforts, with the additional efforts and expenditures that are warranted by your knowledge that it may be presented as an advanced price feature everywhere.

Five of your associates who viewed it in the Atlanta Exchange January 17 record their approval as follows:

	Per	Per	Per	Per	Per
		Per Cent.		Per Cent.	
Story	85	85	75	70	78
Acting	80	83	80	75	85
Photograph	90	90	80	90	95
Settings	95	95	80	80	95
Box Office Value	90	90	85	85	90
Directions	90	90	90	90	90

Based on the assumption that 100% represents perfection these percentages run high. So you may draw your own conclusions as to the impressions created on five spectators by this photoplay!

Furthermore, the consensus of opinion of these five was that "Forbidden Fruit" is better than DeMille's "Something to Think About," while it is not as big a picture as "Male and Female" and "Why Change Your Wife?" But a box-office attraction that will satisfy.

Gets Out Early

All of the film attractions for the circuit are given pre-viewing in Atlanta, where the home offices are located. Here the local managers view the film and make out their reports, and this concensus of opinion will form a better guide to a house manager than all the published criticisms, since it is the opinion of a practical house manager, trained to the tastes and standards of the Southern Enterprises houses and not the opinion of trade paper men or managers in other parts of the country, where tastes may differ slightly.

We believe that Mr. Stewart's idea will go a long way toward solving the exploitation problem for Southern Enterprises. If the managers do not take up with the scheme, it should merely be a matter of obtaining managers who will be more alive to their opportunities.

There is no cut and dried exploitation which must be followed. Each manager is left free to follow his own ideas gleaned from these suggestions, and individuality of effort is not checked by a rigid and unyielding scheme of exploitation. This is, perhaps, the strongest point in favor of the idea. It does not discourage individual effort to be a little better than the other fellow.

Buying a Book Each Week Was "Something to Think About"

Every time Harry Swift, who works Paramount exploitation for the Albany district, made Utica, a pensive look came over his face when he passed Grant's book store. He wanted to use the Grant windows, which face on two good streets, and he wanted them bad.

But Grant could not see why he should pull his nice window displays apart for a cheap motion picture. Swift assured him that Paramount pictures were everything but cheap, and pointed with pride to the advertised cost of some of them. That didn't interest Grant. He meant cheap in another sense, and he waved good-bye to Swift seven or eight times, for Swift is a persistent cuss, and when he writes his name on a window you might as well give it to him and avoid argument.

Then came "Something to Think About" and the opening of the De Luxe Theatre, a new $2,000,000 theatre (they stopped building million dollar houses a long time ago).

Swift played his trump card. He showed a copy of Motion Picture World, which carried a cut of Brentano's Fifth Avenue window dolled up for "The Right to Love," and suggested that if Brentano found it worth while, perhaps Grant was overlooking a bet.

That pulled the trick, and Grant turned over the window. Swift filled it with books, stills, and "Buy a Book a Week" propaganda, and when he came to take the stills away Grant thanked him and slipped him a cigar. Now when Swift wants that Grant window, all he has to do is to telephone that he is coming down and please have the window cleaned out when he gets there. Grant knows now that it pays a big profit.

Changes Program Change and Got Better Results

All through the West the theatres open their new attractions on Saturday to get the benefit of word of mouth advertising on two big days instead of one. That has all been threshed out in these pages.

But J. C. Clark, of the Strand, Evansville, Ind., finds that he can work the Saturday opening with good results on a three-change bill. He used to open his new bills on Sunday, Wednesday and Friday. He got a big Sunday and coasted on that for Monday and Tuesday, then the Wednesday change freshened up, and if Friday was poor Saturday evened it up.

Two Certain Days

He started to figure out that people would go to a show Saturday because they could sleep late Sunday, and they would go Sunday because they were tired of staying indoors. He was bound to get them. Now he opens on Saturday and has two big days with the best bet of the week. Even the bad Monday is carried along on the word of mouth advertising of the Saturday and Sunday patrons. Tuesday the change freshens business and he even found that a really good attraction would hold up four days. He did it with Norma Talmadge in "Yes or No," and he held the business five days with Wednesday as good as Monday. The Saturday-Sunday talk gave him a five-day run, where he thought three would be the limit. Now when he can get a proven puller like Miss Talmadge—either of them—he runs four days. If he cannot get a big one, he changes on Tuesday and Thursday, but he finds that the two big days will give a longer run to any attraction of merit and it has worked as well with "The Notorious Miss Lisle" and "The Greatest Question."

LINKING "SOMETHING TO THINK ABOUT" TO THE BUY-A-BOOK CAMPAIGN GOT WINDOWS

Harry Swift, the Albany Paramount exploiteer, asked for the windows of Grant's Book Store every time he tried to plant a Famous Players in Utica. And each time they looked bored and said "NO." But when the De Luxe opened, Swift felt he simply must have a showing, so he sold them on the idea with a picture of Brentano's window in New York.

Selling the Picture to the Public

Cobe Gets Standout for "The Devil" Though the Weather Goes Below Zero

ANDREW J. COBE, who has made the Rialto, at Lawrence, Mass., one of the leading New England houses through his ingenious exploitation stunts, was given a pre-release of "The Devil" with George Arliss, because the Pathe exchange felt that he would put over this Associated Exhibitors product in a manner that would help it all through the territory.

Knowing that it was up to him to get it over to unusual results, he got busy and obtained business that surprised even those who know him best. He got a standout on days when the thermometer was around zero and even had a standout when the mercury went to the minus mark. His opening day queue was at times more than two blocks long and he broke all records day by day, as well as for the week run. He has seven brand new records and if he ever beats them at the same prices, he will have to stand on tiptoe.

Started Early

He began early with several thousand cards printed:

GO TO THE DEVIL
At the Rialto
Week beginning Monday, Jan. 24

The "Go to the Devil" was so much larger than the rest that everyone saved the card and passed it along to friends, with the result that the entire population was exchanging the polite saluation.

Lawrence is a manufacturing town with many large factories. They all have the same pay day, and Mr. Cobe put these throwaway cards into pay envelopes and then had them dropped all over town. It could be seen that there was something in the covers, perhaps a few bills, and not many of them remained for long on the floors and counters, where they were placed by a corps of distributors.

Two Perambulators

The next move was to send around town two flivers completely boarded up on which were lettered "I am one of the legions of hell among you always. I am in this town. I am the Devil." There was no mention of the Rialto or the playing dates. The autos linked up with the cards, and everyone knew who the devil was and where he could be found.

Before these died out he planted several hundered of the cutout cards supplied by the Pathe Exchange. These showed the devil in bright red, and you could not pass a store window anywhere without meeting the devil face to face.

Later these were supplemented by the six color flashers also used in New York and Buffalo to excellent results. These are glass-faced signs with constantly changing colors and they work well by themselves, and better as the central attraction of a window display.

A Window In Red

On the Friday before the Monday opening he got one of the most prominent display windows in town, dressed it in red, with a profusion of shimmery silk on which colored lights played, while concealed fans gave motion to the display. This was the same stunt suggested in the last issue of Motion Picture World, though Mr. Cobe did it before the paper came out, and the service page was written before his results were reported.

It gave a wonderful effect and the low temperature on the street made it even more inviting than it would otherwise be.

Friday was getaway day for the newspaper advertising, starting with quarter pages in all the papers on Friday and Saturday, with full pages in each sheet for Sunday.

Special Midnight Show

On Friday Mr. Cobe gave a special midnight performance to an invitation audience. The midnight show was a new idea to Lawrence and it carried big stories in all the Saturday morning papers, with a kickover to Sunday, while the other invited guests passed along the word of mouth advertising.

This showing also included a prologue not unlike that at the New York Strand, in which a contortionist led a troupe of girls through a wierd "Dance of the Imps," patterned after a scene in the play, while a singer, dressed as Mephisto, gave an appropriate solo.

Lawrence is suffering from a factory shutdown and there are many out of work, but they all managed to get hold of the money for tickets and the business was as heavy as though the mills were running full time and now Mr. Cobe can make his brag that he boosted his records on zero weather, instead of under favorable conditions. And he did it with intelligent and sustained exploiation, plus subject worthy of that exploitation.

Jay Rolls His Own

Royal Pictures, which holds the rights to "Isobel" for the Philadelphia district, has gotten out a very striking one-sheet in blue and black for this attraction. The design is very simple, a wolf baying at the moon from a snowy crest, above which appear the tips of fir trees on the other slope, but it holds the eye and does not detract from the letterpress.

Jay Emanuel has been doing some snappy advertising for "Isobel," and he has not done yet.

This Built-up Display Made Minneapolis Gape

This inside lobby display from Ascher's Merrill Theatre, Minneapolis, may look like a painting in the cut, but it was a lot more than that. H. M. Rouda made it a production, and it had the patrons telling their friends to come and see the display—and "Zorro."

This is all built-up stuff. The houses are beaver board, the soldiers are beaver board, Doug is beaver board and the soldiers on the roof are cut out. The wagon on the right is real and is filled with real hay and the swords of the pursuing soldiers are pasted over with tinsel to gleam in the light.

The picture had all the depth of a skillfully planned stage setting and the lighting effects were as carefully done. The back cloth was amber colored, and with red and amber lights and blue to the extreme left, a realistic sunset effect was gained.

The figure of Fairbanks is suspended by an invisible wire in midair and with the depth of the background the effect was far greater than could have been obtained from the best painting Mr. Rouda could have bought. It was a lot more trouble than straight flat work, but it brought a greater return in effect, and that was what he was after.

Neither cut nor description can do a thing like this justice. You have to vision it, if you can, and if you do you will realize what a seller it must have been. It was, for the receipts prove that.

DOUG JUMPING ON THE RECORDS OF THE MERRILL

This novel display is not a flat painting, but a built-up scene devised by H. M. Ronda, of Ascher's Merrill Theatre, Milwaukee, and it brought in the business as no ordinary lobby work could possibly do. People came to see and stayed the show.

Selling the Picture to the Public

Whooping Up "Madame X" in Omaha Got a Tremendous Two Weeks Engagement

BECAUSE they had faith in "Madame X" after seeing the Goldwyn production run, Harry and Sam Goldberg, owners of the Sun Theatre, booked it for two weeks instead of one and instructed N. N. Frudenfeld, the publicity director, to put it over to the limit. He did.

He put it over with such a smash that all previous house records looked like a Ford car which had gotten the worst of an argument with a man-sized steam roller. They smashed all existing records and then went ahead and smashed the newly created high peaks.

Frudenfeld planned a four-week campaign and with the two-week run he had "Madame X" on the boards for six weeks without a break.

Just to Start Things

Just to get things off to a proper start, Frudenfeld posted 100 block eight sheets which asked if "Madame X" should be shown at a dollar or the usual thirty-five-cent admission. One hundred eight sheets can cover Omaha pretty thoroughly and it was not many hours before the whole city, men, women, children and foreigners, knew what was bothering the Goldbergs.

The very suggestion that a one dollar top be charged conveyed the impression that it must be a stupendous production to even consider this trebled price. That was what Frudenfeld was aiming at. The Goldbergs knew that it would do them vastly more good to get everyone at thirty-five cents than to get the select few at a dollar, but they knew, too, that the dollar hint would make the sort of talk they wanted to start.

For two weeks those posters worried Omaha. It worried them because they wanted to see the picture and they did not want to pay the dollar and were afraid they might have to.

To help keep them worried the same inquiry was put on 50,000 dodgers and kept in circulation. They were not merely put out and forgotten. They were divided up for the two-week period, a certain number each day, so that the agitation would keep fresh.

Then, at the end of the second week, the house published a large display advertisement in all the papers in which it was stated that while one dollar had been the admission fee in many cities the question would be left to the citizens of Omaha. It also announced that they would run the picture for two weeks, beginning January 9, and this two-week announcement was almost as much of a sensation as the dollar top.

Called the Jury

Next a special midnight "social matinee" was given to which a special list, compiled from every strata of Omaha society, was invited. Others could get in for a dollar. This was on December 27, two weeks before the opening. Seven hundred post cards were supplied the invited guests on which they were invited to express their opinions of the play and to suggest the price.

Most of the replies were to the effect that while "Madame X" was a dollar show the voters thought the thirty-five-cent price would be advisable.

That was not news to the Goldbergs. Had they wanted to charge a dollar they would not have left to the patrons to write their own ticket. They had already prepared the thirty-five-cent printing.

On January 2 they came out with the thirty-five-cent announcement, on the billboards, in the newspapers, by dodgers, in the lobby, on the program and on the screen. They left no form of advertising overlooked. They used everything.

Then they cleared the lobby of everything movable. Not a single still easel or paper stand was left, and a sign explained that the lobby was being cleared to accommodate the crowds which would want to see "Madame X."

Rebuilt the Front

Then the entire front of the house was covered with a special beaver board structure to carry the special printing. Everything was fastened to these boards. There was nothing that could be knocked over. It was all made fast.

Roses (the mother flower) were used for decoration, and the idea was carried through the lobby into the body of the house. A special display was made of the pick of the postcards, and everywhere the dollar-thirty-five-cent idea was played up.

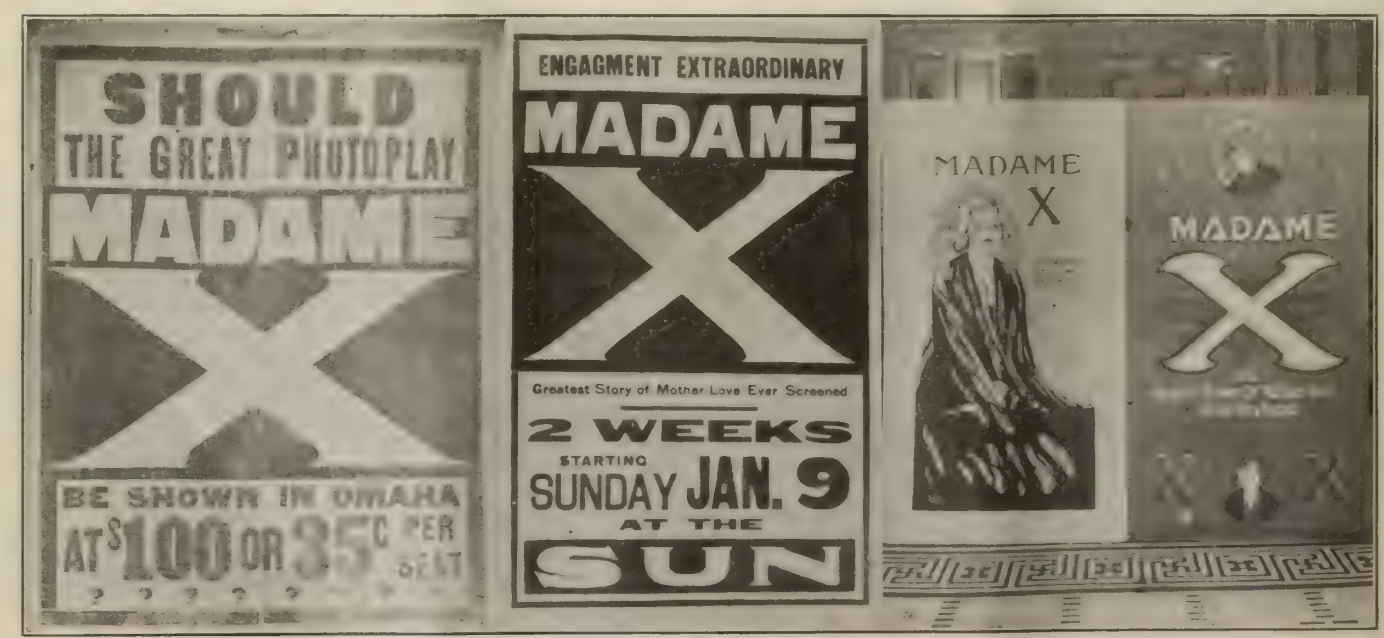
The throwaways originally put out with the question were issued again, but this time with the reverse printed up with $1? No. 35c. Yes." There was a bar drawn through the dollar, and the circular went on to state that the price would be the smaller.

And business kept up to 10:30 the second Saturday night, when a special performance had to be given for the standout.

It can be done.

See It and Go

The Victory Theatre, Sailsbury, N. C., is a First National franchise holder and is making a steady use of the franchise seal cut, with its own line "It's your sign to GO," always in use beneath. It makes it something more than a slogan. It's a trade mark.



HERE'S THE PAPER WHICH HELPED PUT OVER "MADAME X" FOR A TWO WEEK RUN IN OMAHA

The Goldberg brothers figured that this Goldwyn was good for more than seven days in a town like Omaha, so they started four weeks in advance to boom the show and kept up until the last night of the run, and the business was still good at the finish. The big punch was the hint that one dollar admission might be charged—but it wasn't

Selling the Picture to the Public

Allan Holubar Directs Impromptu Mob Scenes

Allan Holubar is one hundred per cent. efficient. He not only directs a picture which causes a mob to break in the doors of a theatre, but he is on the spot to jump in and save women and children from the possibly serious results of the press.

He went over to Paterson, N. J., the other night to witness the opening of his contribution to the Associated First National "Big Five," "Man—Woman—Marriage."

It had been boomed to the limit by the Regent and there was a crowd outside the doors, waiting for the opening, which would have gladdened the heart of any manager. But the street was narrow and the crowd was large and presently the pressure from the rear drove the crowd against the plate glass doors, with the result that they were forced open.

The crowd swelled into the lobby and there was danger that the doors would be wrenched from their hinges and possibly fall upon the women and children, already terrified by the turmoil.

Got On the Job

Holubar was standing within the lobby when he heard the doors give. The house attaches were promptly on the job, but Holubar was quicker. With the skill that comes of long practise, he worked his way outside and in his best directorial manner he shouted to the crowd of the danger and commanded them to ease the pressure. Mob scenes are his specialty, and while usually his mobs are paid so much a head to give him obedience, there is a commanding quality to his direction which had the same result with this crowd. They didn't know who he was, but they felt he was a man to be obeyed, and the surging ceased, the box offices were opened and the crowd entered.

Later it was learned who he was, and the fact did not in the least detract from the interest in the picture.

In the hours between seven and half past eleven, when the sale for the last show was stopped, 5,821 admission tickets were sold, which will stand as the record for a long time to come.

J. A. Pegler, representative for Miss Phillips and Mr. Holubar, who was handling the special exploitation for the Regent, sprained his wrist in helping to handle the crowds, but what might have been a fatal accident was averted by Holubar's presence of mind. He did more than the small regiment of police which presently appeared on the scene.

Giant Telephone Asked Harold Lloyd's Number

Pat Argust used a giant telephone receiver to help put over Harold Lloyd in "Number, Please" at the Princess, Colorado Springs. The telephone story worked in well with his other activities, but it will be the music of his concerts to the surrounding country. He is now planning to receive Harding's inaugural address by wireless phone and permit his patrons to her the speech while watching the performance.

Mr. Argust is enlarging his wireless service and is sending out a regular news service at stated hours.

With all this the telephone comedy came in neatly, and Mr. Argust played it to the limit.

Clara Kimball Young Helped Hoover, Hoover Helped Clara Kimball Young

MILT CRANDALL, publicity hustler for Clara Kimball Young, went up to Syracuse to help the Savoy Theatre put over Midchannel," but he did not drop down to the theatre on the way from his train to the hotel. Instead he dropped in on the local committee handling the Hoover drive for the starving children of Europe and explained that he had left Miss Young on the train, still journeying west, and that her last words were that she wanted to help Syracuse put the kiddies over the top.

He explained that Miss Young thought that by doing good for some of the Syracuse needy youngsters, attention might be called to the starving children of Europe.

The Syracuse committee was not slow to see the advantage of having a popular motion picture actress behind their own individual drive and they told Crandall to go to it, which he proceeded to do.

Seven Happy Kids

Seven children were selected from one of the settlement houses and designated as the Clara Kimball Young Unit. They were taken around town in a bannered automobile, treated to eats and candy and ice cream soda and a visit to the Savoy.

At the same time a poster was prepared by the Hoover committee reading, "Clara Kimball Young says Women and Babies did not cause the War. Give to the Hoover relief fund and save a life." The stores took them because they dealt with a matter of local moment, and many merchants who would not have given space to the Savoy put the poster in the very front of their windows.

When the story was fully planted, advertising was started for "Midchannel," but it did not hurt the Hoover drive, for it looked more like a hook-up and no one dreamed that the whole thing was press stunt.

Daily Newspaper Stories

The newspapers were carrying daily stories of the drive, getting their facts from the committee and the latter were shrewd enough to see that the Young angle was the one possessed of the strongest appeal, so she got the headlines day after day and she brought in big contributions from many who might have remained silent to other appeals.

Miss Young was sent a letter of thanks from the Syracuse committee for her invaluable aid, and we rather fancy that Jack Griswold wrote a letter of thanks to the Equity heads. Griswold is the manager of the Savoy, and he knows what the stunt did for his end through Crandall's work.

Stunt Cost Nothing

And the best part of it is that the stunt did not cost Crandall and Equity a penny, for the committee did all the poster work, and set up the eats and provided the automobile. They got theirs and they are happy Griswold got his, and is equally happy that the Equity is not exactly cussing Crandall out.

Perhaps next time you can work the stunt for some similar drive, now that you have the paper patterns and full printed directions.

How about the "one-piece coat and suit hanger" souvenir? That's old enough to be new again. Ask about it.

HOW PAT ARGUST GOT HAROLD LLOYD'S NUMBER

He called him up on the wireless phone he has installed in the Princess, Colorado Springs. The big phone is just a dummy, but this is no reflection on the popular Pathe comedian.

Selling the Picture to the Public

Used Only Extra Cutout for Held Over Feature

Constance Talmadge did so much business for the Majestic, Portland, that it was deemed advisable to extend her run for two days beyond the usual week, and for these extra days Frank Lacey had a cutout made of the three sheet and placed at the entrance to call attention to the fact that she was still hanging around in her bathrobe while "Held over two more days" decorated the easel sign inside. That and the newspaper advertising sufficed to put the extra two days over to the same good business, which makes pretty cheap exploitation.

Gained Heavy Publicity in Kellerman Contest

Hooking up the local paper in a "What Women Love" contest put Annette Kellerman on the map in Hamilton, Ohio. The Rialto management arranged with the Journal to offer $25 for the best essay on what women love with free tickets to each woman who contributed to the contest.

Ran Nine Days

The paper gave 106 inches of reading publicity for the $25 and the stuff ran to the end of the three-day engagment, the clean-up coming with the announcement of the winner the last day of the picture. It's old stuff, but it is not old if you never used it, and if you know of any better way of getting 106 inches of reading matter for your quarter century, you don't have to bother with this. If it looks like a bargain, look for the next available title. That First National picture is not the only one it can be linked up with.

Send Us Your Stunts!

WE'LL SAY CONNIE IN A BATHROBE IS A DANGEROUS BUSINESS

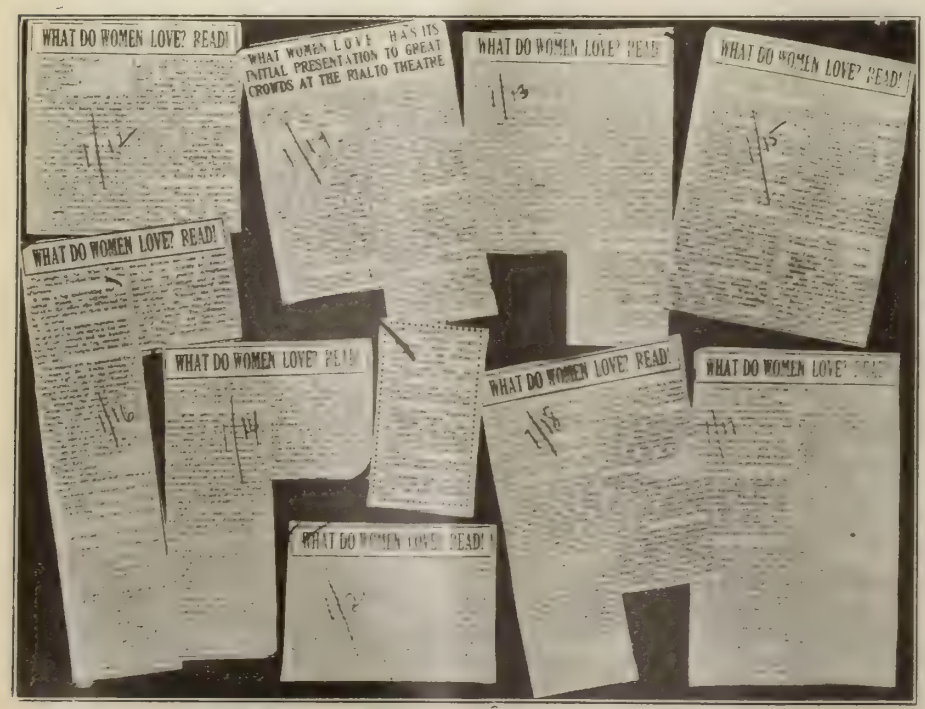
Frank Lacey held her over for two days on a second week at the Majestic, Portland, and used this cutout to prove that she was still sticking around in this First National Production.

Couldn't Find One

To call attention to his "Big Week," A. D. Butler, of the Academy, Selma, Ala., offered a prize to any white person over the age of sixteen, who had never seen a motion picture. Not a single claimant appeared, but the stunt made a lot of talk.

Butler used his Big Week as a tonic for slow business, making an offering of unusual attractions. He opened with "Go and Get It" for two days, but made a daily change thereafter, and piled them in every night.

It's a good stunt if your patrons are dropping away. Give them a Big Week and bring them back again.


WHAT DO WOMEN LOVE? READ!
WHAT WOMEN LOVE HAS ITS INITIAL PRESENTATION TO GREAT CROWDS AT THE RIALTO THEATRE
WHAT DO WOMEN LOVE? READ!
WHAT DO WOMEN LOVE? READ!
WHAT DO WOMEN LOVE? READ!
WHAT DO WOMEN LOVE? READ!
WHAT DO WOMEN LOVE? READ!

WOULD YOU PAY $25 FOR ALL THIS FREE PUBLICITY?

There are 106 inches of reading matter here and it was all due to the offer of a $25 prize for the best letter on "What Women Love," in connection with the First National Annette Kellerman picture in Hamilton, Ohio.

Had Song Review Novelty for "Prisoners of Love"

For the prologue to "Prisoners of Love" at the California, Los Angeles, the management staged a song review of 1861 and 1920. It had nothing whatever to do with the play, but it was no worse, in this respect, than a lot of other so-called prologues, and the idea is a good one.

One-half of the stage was set to represent a room in the early sixties, and this was tenanted by a man in the dress of the period. The other half represented an ultra-modern home with a very up-to-date girl. The pair alternately sang the songs of the pre-war period and those of last fall.

Doubles Jazz Band

The Old Mill, Dallas, Tex., has put in a jazz band and finds that it is such a hit it is necessary to kill the encores with the feature to keep the show from turning into a concert.

At first the band was a concert number and did not play the feature, but the encores stopped the show and it was not possible to run the other small numbers. Now the band plays three pieces and then starts in to play the opening reel of the feature. By the time the first reel is over the interest has passed to the screen and the band slips out, takes a smoke, and is ready to ballyhoo the lobby against the next showing, when it pulls the crowd in and repeats the stunt. The Old Mill uses a nine-piece band and finds it better than self-supporting. It makes big business and the novelty does not appear to wear off.

Selling the Picture to the Public

EVE ATE THE APPLE—ADAM GOT A LEMON—BUT PARAMOUNT—

Well—Paramount got the cream of the business for the New York Rivoli with these mystery signs, which later changed to the full display for the opening of this DeMille attraction for a two-week run on Broadway.

Mystery Teaser Boards Roused New York Patrons

Putting over "Forbidden Fruit" at the Rivoli, the Paramount exploitation men in New York got busy early with special posters for teaser use.

These were posted all over New York and Brooklyn, and gave no hint of what it was all about. The ground was black, with orange lettering for the title and the apples in red with white lettering. One read "The other woman's husband" and the other "The other man's wife."

That was enough to get New York all hopped up, and after the signs had shown for two weeks along the lines of the elevated and surface roads, the same boards were covered with posters giving all the information, including the fact that the picture could be seen at the Rivoli.

It put the picture over, for the Sunday record was broken flat and the Monday receipts were beaten only twice before, when a holiday fell on a Monday. It is Monday which counts. They will come Sunday, but if they come again Monday, the week is assured, and these teasers made it certain for the full week.

Doesn't Sound Right

This press story from the First National doesn't sound right. According to the P. A. R. M. Emig, of the Regent, Lima, O., wanted a freckled faced boy to parade the streets as "Dinty" and the few Lima boys who sported freckles could not be induced to ballyhoo, so Emig had to paint up a kid, and the kid did not like his freckles so he worked the iodine brush but got spanked that night when the iodine refused to come out.

We think that there is no freckled faced kid in the country who would pass up the chance and we don't believe that Lima is free from freckles to this extent, but if you do have to make the iodine dots, save the kid from a spanking by bleaching with stronger water of ammonia when it comes time to wash up.

Another Freckle Stunt

Herbert H. Johnson, of the Lunt Theatre, Lafayette, Ind., has a new kink for the Barry freckles stunt.

He offered one free ticket for every five freckles any kid could show, but he had to wash his face before the freckles were counted, for some of the youngsters had raided their water color boxes.

The prize winner showed 49 freckles and won ten tickets, but he had to stand in the spotlight at the opening of "Dinty" and show what freckles are.

Must be something the matter with Lafayette kids if forty-nine is a record.

Exploitation Men

Some managers seem to regard the exploitation men employed by the production companies as elements of a scheme to sell them more high priced film than they want. They appear to resent offers of service, and even when they consent to be assisted there is a covert antagonism.

Exploitation men are employed to show the exhibitor that he can make more money with good films, properly exploited, than he can with cheap service. The real point of interest to the exhibitor should be that he can make more money; not that he has to pay more for film. Meet him at least half way and give him a chance.

Four-Indian Ballyhoo Helped Rochester, N. H.

Rochester, N. H., is not as large as the better known town of the same name, but it has as much, if not more, kick. The Colonial Theatre wanted to clean up on "The Last of the Mohicans," so it decked out four Indian braves and sent them through the town with a blanket on the horse which drew the camping rig. That's a horse in the picture, but he would not stand still to get his portrait made.

The stunt was a comparatively simle one, but the patrons responded to the appeal and packed the house at each performance. It was a timely stunt, and it got over.

Ballyhoos do not have to be elaborate, if only they are timely, and a grand street parade would have brought no more business. This stunt is so simple that any small town manager can work it without calling on the costumer for aid. If he cannot get buckskin, he can modernize his tribe and give them regular trousers and blankets. Anyone can get turkey feathers and can probably hire a horse.

"THE LAST OF THE MOHICANS" TOMAHAWKED BUSINESS

They live in Rochester, N. H., which is not as large as New York, and the simple stunt made a pot of money for the Colonial theatre, backing up the posters and other regular advertising stunts. It pays to hustle.

Selling the Picture to the Public

Revived Old Stunt for the Talmadge Marriage

Rudolph Benson, publicity representative for the Libson Theatre, Cincinnati, and W. A. Clark, exploitation man for First National, put over a good stunt when they planned a monster letter of congratulation to Constance Talmadge on her marriage to John Pialoglou.

An artist was employed to sketch a letter of congratulation and to keep it a dead secret, he worked in the lobby of the Libson for a week, with a card over his desk to save him answering questions.

When the lettering was finally done; though the artist worked as slowly as he could, the letter was taken to the mayor, who gave the first signature in the presence of the newspaper photographers. Then it was open to all, and some 2,000 fans wished Connie happiness—and permanency—in her new contract.

It was a good stunt and will work for any theatre which has not used a Constance Talmadge picture since her marriage. But it isn't new. Something more than a quarter of a century ago Charlie McGeachy worked the same stunt for the Casino Theatre, New York. They announced a special performance in honor of the jubilee of Queen Victoria and everyone who attended the performance was invited to sign the testimonial which, sumptuosly bound, was sent to England and may have reached the Queen. It's old, but it's old enough to be new again.

If you have a window and see Swift coming, call a Cop!

Made Traction Fight Victory for Theatre

During the war some crazy traction man invented the "skip stop" to save coal. The skip stop means that half the cars stop at the even numbered streets and the other half at the odd numbers. And you always get the other car no matter where you stop.

Having obtained a seven-cent fare the Philadelphia Rapid Transit started the skip stop again, and the populace was up in arms. They made them skip the skipping.

One of the sufferers from the skip was the Locust Theatre, and Ray C. Brown, the manager, aided and abetted by Eli M. Orowitz, the Paramount exploiteer for Philadelphia, hugged the victory to their chests by advertising.

By Public Demand
All 52 street cars now stop directly
at the front door of the
Locust Theatre,
52nd and Locust streets.

That worked so well they got a few hundred more cards on the trolley poles which read that "to handle the large crowd" the P. R. T. was "compelled" to stop in front of the house, and then came the blowoff in the shape of urgings to take a Fifty-second street car and stop at the Locust to see Wallace Reid in "The Charm School." That was what Orowitz had been aiming at all the time. Another appeal to pretty girls to join "The Charm School" and it beat the Monday record of "Something to Think About." That's going strong, but Orowitz is "there" and Brown runs him neck and neck.

Teaser Ad. Campaign Got Newspaper Score on Stunt

Usually it is bad medicine to get a newspaper down on a theatre, but W. E. Drumbar, of the Riviera Theatre, Knoxville, made a lot of capital of a teaser campaign and won out in the end, though he got the editorial goat—a whole herd of them

Mr. Drumbar printed the First National plan book teaser ads for "Go and Get It" in the Sunday paper. These were merely cuts of the ape man with sundry mysterious warnings below. It looked all right and the newspaper was glad to get the business.

But about the time the dear public began to read the Sunday edition the newspaper office became the scene of activity. The crime wave was more or less prevalent in Knoxville, as elsewhere, and every depredation was blamed on the ape man and people even called up on the long distance to tell the editor how the monster had swiped a pie or swiped a couple of chickens. Along in the afternoon it became monotonous and the advertising manager was so sour on Monday that he refused to take the same order for the Monday afternoon edition.

Drumbar waited until near press time and the advertising manager was out, and he slipped them over on the counter clerk. Once more the telephones got sore throats as did the telephone clerks, and Tuesday the Sentinel came out with a savage editorial apology for the "unfortunate incident" as it called it.

And Drumbar promptly took a quarter page, headed it "It's All Our Fault," and put a fresh kick and a big laugh into the stunt. This made for peace in the camp, but the next time Drumbar gets a chance to run a teaser campaign, the entire Sentinel staff will have to be dead before he can put it over.

NO WINDOW IS SAFE FROM HARRY SWIFT

The Paramount exploiteer for Albany makes a specialty of windows, and what he sees he takes. This forty-foot display for "Something to Think About" is only part of the showing for the De Luxe opening in Utica.

Fake Blind Advertiser for "Midsummer Madness"

Norman Dixon, exploitation representative for Paramount in the Des Moines territory, got out a sandwich man for "Midsummer Madness" that got the town talking and even worked the police court for publicity.

The De Mille production was due at the Rialto and for a week before he had Otto H. Crippen, a sexagenarian, out on the streets with a sign which read, "I am blind, but I gotta see 'Midsummer Madness' at the Rialto." He walked with a pair of crutches, because one leg was folded up under his overcoat, and he stumped alo

In spite of the fact that he was palpably an advertising man, his general get-up was such that he was kept busy refusing coins from soft hearted observers. It was a good thing for him that he passed up these donations, for one day he got some dust in his eye, and when he removed his black glasses to do a little house-cleaning, an observant cop hustled him off to the hoosegow.

Manager Helmts, of the Rialto, hurried into court to get him out and contended that since he was not pretending blindness to work on the sympathy of the charitably inclined, it did not matter a hoot in the hereafter whether or not he actually was blind. The judge agreed with Helmts and the newspapers made a ripping good story out of the plea.

Better than that, some of them used sketches to illustrate the story and gave Dixon an unexpected cleanup.

Selling the Picture to the Public

Capitalized Local Angle of Recent Balloon Trip

Taking up the local angle, the management of the Strand Theatre, Rockaway Park, L. I., where is located the naval air station from which Lieutenants Kloor, Hinton and Farrell made the start of their long balloon trip, showed pictures of the men at Mattice and invited the airmen to attend. Kloor and Hinton accepted the invitation, but Farrell was confined to his home. Just to keep them company, the rest of the air base personnel came along, about 450 strong, and it was all the Strand could do to get them and the natives all in for the show, which developed into a reception to the aerial heroes.

And it gave the Paramount production of "Heliotrope" a chance to get into the limelight, too.

It isn't every day that you can capitalize local history, but there is not a town but what can now and then do honor to a winning ball team, volunteer hose company or something. You don't even have to have a news reel to go with it, though a news reel helps.

Scents Brought Dimes

Ten thousand sachet packages helped to exploit "Heliotrope" when the Paramount picture was shown at the Rialto Theatre, Omaha, to advertise the coming of the picture. On one side these packages read: "Rialto Theatre—Heliotrope January 16 and Week"; and on the other "A Paramount Picture."

The samples had been ordered by R. C. Gary, exploitation representative at Omaha for Paramount Pictures, who co-operated with the house manager on the campaign. They were especially well received by ladies who clung to the perfume or vice versa.

A feature of this unique exploitation angle consisted in the fact that the exploitation man obtained access to the factories of Omaha to distribute his little novelty. Previously admission to these factories had been denied for all advertising or exploitation managers.

Sansone Bristol Window Once More in the News

Apparently Jack Sansone, of the Bristol Theatre, Bristol, Conn., hires this window by the year, for it keeps bobbing up regularly and always as well dressed as a matinee girl on Saturday afternoon.

This time it is working for "The Idol Dancer," the Griffith-First National release, and while it's rather late in the day to play this attraction, he put it over like a first run.

Apparently the grass mat for Clarine Seymour's costume gave him the idea for the window, for straw forms the basis of the display and gives a jungle effect where straw usually suggests barns and not the beach at Wikiki. Real lei around the necks of the cutouts contribute to the local color and the phonograph presumably supplied the music for the dance. The advertising is lettered directly on the window.

A window display is always good, but a GOOD window display is better than that. Make yours good!

Two-Language Posters Won Italian Business

John Leroy Johnston does so much advertising for the Finkelstein & Ruben houses in Minneapolis and St. Paul, that it is to be wondered that he is able to swing other than then the routine business for any house, but every little while he launches a big stunt. His latest served to get The Blue Mouse packed to the lobby line and down the street, and he did it with the free use of a two-language poster.

The attraction was Vera Gordon in Selznick's "The Greatest Love. Johnston had throwaways printed on fancy stock in English and Italian and he made the Italian section look as though it had been snowing pink. In case you can use it, here is the dope in two forms:

"The Greatest Love" is a story based on the trials of a family of Italian emigrants in their fight for wealth. With riches and happiness almost attained they are heartbroken to learn of the daughters' betrayal by a sensuous theatrical magnate. The son swears vengeance and when the magnate dies it is found that he is guilty of murder. Not since the days of George Beban's "The Heart of a Rose" has there been an American made Italian picture of such appeal.

Il pin grande amore, e la storia di una formiglia di emigranti Italiani nello strogolo d'avanzorzi per meglio condizone financieremente e contenti. Quasi arrivati al punto disuccesso, la figlia fu ingornator da un usmo che sempre frequentoria teatri. Il frotello guira vendetta, e guando l'usmo mori il fuatell fu intemito calpenole del unnicidio. Questo e il pin grande Americano fatto Italiano picture do i tempi del Cusre della Rosa.

Scared Business Men With Talmadge Teasers

Harold G. Ramsey, of the Royal, El Dorado, Kansas, has been at it again and this time he tore the town up by the roots with three two-inch teasers. He did just that in a literal and not a figurative sense. Business is not good in El Dorado just now and the oil business is at a standstill.

Knowing this, Ramsey paid for six inches of teaser copy. One read:

Bankers
Dangerous
Business
Is Coming

The other two were addressed to the merchants and to the oil men, only the top line being changed. All were single column, heavily paneled in rule or border.

Constance Talmadge opened in "Dangerous Business," her First National attraction, on a Monday. The first ad, addressed to the bankers, ran the previous Wednesday. That to the merchants followed on Thursday and the oil men got theirs on Friday. On Saturday four fourteens told of Connie and her Dangerous Business.

It may sound absurd, but the teasers actually threw a scare into business. There were innumerable personal and telephone calls and even a few telegraphic demands from nearby towns asking for some explanation. The newspaper was flooded, but they simply said that justice to their advertiser required their silence, and it was not until Saturday that the town quieted down.

And Monday "Dangerous Business" meant the biggest kind of business, for by then the town was able to laugh at the idea. You've got to hand it to Ramsey. Every little while he breaks out like a rash.

HERE'S JACK SANSON AGAIN WITH HIS BRISTOL WINDOW

Mr. Sanson uses this window a lot for novelty displays, and they clean up for him because they really are novel. His window dressing is very much above the average in the point of novelty. They get over strong.

Selling the Picture to the Public

Says Cut Price Is Bad But the Cuts Are Worse

L. W. McCuan, of the Kozy, Dresden, Tenn., says it's tough when you have to pay the exchange 65 cents for a cut to steal a little free newspaper space with, but that it's the limit when you can't find in those 65 cents cuts anything that will get the interest of the editor. His home paper would give him much more space if he could fill it, but the cuts do not seem to be planned for press work. We will be hanged if we can see what some cuts are for from any angle. Mr. McCuan does the best he can with what he can get, and the cut shows his invitations to his first anni-

WILL YOU COME TO OUR PARTY?
Dec. 22 to 25 is to be Anniversary Jubilee Week—a time for good cheer
WILL YOU BE HERE? OF COURSE YOU WILL!
THE KOZY

MR. McCUAN'S INVITATION

versary, and unless he gets translated to a larger city, we bet he will keep on having anniversaries every year, for he hustles all day, every day. He has to send out of town for printed matter and fill in his heralds on the mimeograph, but he plugs away and keeps them coming in although he has to get most of the town in to show a profit. He gave a Thursday matinee for "Male and Female" and it's a safe bet that he got them in. That's a bit stale in the big towns, but it is just as new to Dresden as though it were yesterday's release, and made just as much talk. This advertisement of Mr. McCuan's is not flashy from a big city point of view, and he takes only four sixes, but those small town papers are read through and through and he is wise enough to take only what he needs instead of all he can pay for—and perhaps more. He even got out a red and green program for his Christmas greeting. The register for the second color is away off, but it looks bright and flashy and the copy is big time; genial, sincere and selling. It may be a little late for birthday greetings, but Mr. McCuan has our best wishes, for he is regular folks.

—P. T. A.—

Spills All the Plot in the Advertisement

The Palace, Syracuse, takes 110 lines across four to show an odd display for "The Furnace," but in an effort to get a striking selling line, the plot is exploited and the finish indicated, spoiling all of the suspense of the play, for all of the readers know that "It starts with a marriage and ends with a reconciliation." Of course the average man knows that there will be a happy ending, but unless he is definitely told, there still remains some suspense, but in this case he goes into the house knowing how it will end. The story would have sold just as well on "This begins where other plays leave off—with a marriage." That will gain just as much interest and preserve the suspense. The balance line on the other side: "The Most Dramatic Arraignment of Modern Marriage Ever Written" carries greater weight. As a flat proposition it could be argued that the flaming letters are bad because they pre-

PALACE
ALL THIS WEEK
THE
FURNACE
It Starts with A Marriage and Ends with a reconciliation
Most Daring Arraignment of Modern Marriage Ever Written
Marriage Is a Furnace Glowing With Happiness or Blazing With Sorrow. The Furnace Is a Revelation

THE SYRACUSE ADVERTISEMENT

vent the title from being clearly read, but the flame is suggestive of the title and for this reason it belongs, and to offset the lack of legibility is the interest the design will create. Apart from spilling the plot, this design is well handled.

—P. T. A.—

San Francisco Half Page Offers Variety of Style

Because they are so uniformly good, we do not reproduce as many of the advertisements of the San Francisco Big Three as we used to. We have said all that is good and do not get much of a chance to adversely comment, but this trio of spaces is a little better than usual, so in it goes. It drops about ten inches across the page and offers three distinct styles of layout. Those on the outside are not yet filled in with type, as the reproduction is made from the engraver's proof, but the program goes in the circle for the Imperial and in the panel for the Portola. It is the central space, however, which reflects the greater credit on Roth and Partington, for it stands out above the others through the clever handling of line.

But the outstanding feature of all three is the fact that the artist has drawn portraits and not merely figures. The people look human, particularly the freckle-faced Mr. Barry. It's a good sample of the way Roth and Partington keep their work up to standard.

—P. T. A.—

Too Much Drawing Hides "Trumpet Island"

This seven-column, 150 line drop for the Blue Mouse, Minneapolis, uses a cut effective except that it hides the title in a cloud. The letters of the main title are outlined in white, but this lining is not heavy enough to throw the title into relief. The masses of black overcome the white and you have to look closely to see what the title is.

I BIG DISPLAY WITH A CLOUDED TITLE

It should be the chief aim of any advertisement to put over the house and the title at the first glance, on the theory that only one glance may be given. If a cut comes in from the exchange—though we do not think this is a plan book cut, it should be routed up, and house drawings should be carefully gone over. One great trouble in passing on art work is a failure to regard any drawing from the viewpoint

THE SAN FRANCISCO BIG THREE

Selling the Picture to the Public

of the published cut. It may look fine in gleaming white and glossy black and resemble the treasure trove of the cat when it shows up on a yellowish paper and dully printed. It is not what the artist shows you, but what you show the patron which counts. Look at all drawings from that angle, just as you should look at plan book cuts with the idea of judging how they will look when they have gone through your local press. Many cuts look fine when carefully printed in the plan book that break down on a newspaper run with poor paper and indifferent ink. On the other hand, some cuts, particularly the coarse half-tones, come out better on a fast press than in a plan book. Learn to tell what is what and make your artist give you good advertising rather than pretty pictures. It would have spoiled the effect to have mortised this cut to let in a type title, but it would have sold many more patrons. Taken in time, the edges of the cloud could have been vignetted to give this result. The copy for this advertisement is well written and does much to redeem the poor art work.

—P. T. A.—

Put Himself Back of House Announcement

Mr. and Mrs. William S. Woodin manage two theatres in Towanda, Pa., and took the Christmas season to announce the establishment of a third. The text is so strong and sincerely written that we reproduce it in full. If you can say this and mean it, you can build new houses, too:

WOODIN'S THEATRES
Our Name has been placed back of Our Business

On April 9th the Keystone Opera House will pass out of existence and in its place we will erect a theatre of which Towanda and the surrounding community can feel proud of. It will be known as

WOODIN'S THEATRE

Our life work is back of it and we want our name on it so we can always strive to make it the best theatre in this vicinity. We appreciate the patronage you have given us and if hard work and ability to do things count, we wil give you the best to be had in the amusement line.

Towanda Is Our Home Town

And all that we can do to make it a better place for you and I to live in, will always be our aim.

With Christmas Greetings
and
A New Year of Happiness
We Are Yours Truly,
Mr. and Mrs. Wm. S. Woodin

Note.—We want every child in Towanda at the Opera House Christmas morning at 10:30.

—P. T. A.—

Doing It Right

A non-professional correspondent sends in a program of the Circle theatre, Indianapolis, with the note "this was stuck in the door of my house, a full two miles from the theatre." That's what programs are for. The house two blocks away from our home doesn't even reach over these two blocks. If you come this week, you get next week's program, if you come Friday or Saturday, otherwise you can take your chances of seeing a window card. Half the time we think the manager is ashamed of his list of features and is trying to keep anyone from finding out about them. And he has to use cheap features because he does not advertise properly and thoroughly.

New Newark Theatre Is Getting Pretty Display

Paul Grey, who is doing the press work for the new Branford Theatre, Newark, is making a good start. The house takes enough space to ensure a proper display and permit room for ornamentation, and

THE NEW BRANFORD AD.

the frame style of advertisement promises to become a trade mark. In the example shown the lettering suggests crowding and the artist should strive for a more pen display. This could probably be gained with more type instead of all hand lettering. Hand lettering helps in one and two columns, where you must make the utmost use of every line of space, but in a 140 lines by four this is not necessary, and type should be used, with lettered strips, if necessary, for the titles. Another mistake of the letterer is to kill off the second feature. "Nomads of the North" is worth more space than is given, and should have been in a bold letter. The main idea of this layout is excellent, but the smaller details must be worked up through experience.

—P. T. A.—

This Cuts Two Ways

Dodging the dullness of Christmas week, and at the same time getting a running start for the Christmas business, the Colonial, Tacoma, shut down for repairs December 19 and reopened Christmas day. It beat a summer shut down, and got the house off to even larger business than the season would bring, for everyone wanted to see the newly decorated house. That's "Something to Think About" next year.

—P. T. A.—

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Tribute to Employees Helps Sell House Idea

Alexander Frank, of the Hostetter Enterprises, in Waterloo, Iowa, takes a five tens for a Christmas greeting and gives the upper part to an appreciation of the efforts of the house staffs. It is a graceful tribute to loyal helpers, but Mr. Frank knew that it was also a good advertisement for the houses, for it builds in the mind of the patron the tradition that the Crystal and Plaza are well run. It drives home and crystallizes the half-formed idea of excellence and makes it something tangible, so two birds are killed with one advertising stone. In the craze for super-features and super-super features, Mr. Frank does not come out second best.

A CHRISTMAS GREETING

He builds up on the superlative. The Plaza is "Waterloo's Foremost Theatre," but apparently the Crystal came later on and was intended to be even more foremost, so Mr. Frank proudly announce it as "Waterloo's utmost theatre." That solves the problem this time, but we are wondering what he will have to say about a third house—and there may be a third, for the circles in the heading carry the slogan "24 theatres in 1920. Watch us grow." This is more a seasonal advertisement than a regular display, and it gets over. Five fulls are used for another display and it makes a very pretty showing. A plan book cut takes most of the space to the right, but a mortise lets in fifteen lines of selling talk and there is another bank to the left. No space is wasted. This is for the Crystal. The Plaza gets a smaller showing in a three twelves, but the space is equally well laid. Mr. Frank has reason to be proud of his work.

—P. T. A.—

Don't be afraid to boom new stars and give your patrons fresh faces. There was a time when no one knew Mary Pickford's name, but she draws now. Give the others a chance.

Selling the Picture to the Public

Vitagraph Plan Book Offers Useful Cuts

The Vitagraph plan book on "Dead Men Tell No Tales" offers some good cuts for striking displays, and the Terminal Theatre, one of William Fox's Newark houses, made good use of the material in a five thirteens for a Sunday advertisement. It is hand lettered, but is clearly done, and the circles which match the three cuts give three distinct points of contact with the play. Most of the "Dead Men" displays have been striking, and either utilize the ready-made

A STRIKING NEWARK DISPLAY

cuts or follow their suggestions. Some sensation plays do not offer good scene cuts, but this Vitagraph has them in plenty, with good sales talk to back them up. This is one of the best of the numerous displays sent in, but practically all of them are above the average and are helping to put over the Vitagraph special to decided profit.

—P. T. A.—

Another St. Louis Chain Works Attractions Double

We noted lately that the Missouri Famous Players Corporation had abandoned the stunt of playing the same attraction simultaneously in two or more houses and advertising double, but the Skouras Grand Central and West End Lyric still adhere

A ST. LOUIS DOUBLE

to this system and can use double space with smaller space bills. The advertisement for "The Furnace" is 195 lines across four (a fourteen inch drop), while the Fairbanks is a full ten inches deep. This gives ample display and the houses are so well separated that they do not conflict. Apparently the Grand Central makes more of a production, for space is always taken for the musical novelties. For "Kismet" for example, which both houses played at regular admission prices, the Grand Central used an Egyptian ballet. The art work on the Shouras layouts is always well done and is never permitted to interfere with the clear presentation of the type arguments. The copy is briskly written and puts the plays over, and apparently the space does not go below a three column, so it is never crowded.

—P. T. A.—

Large Lettered Space Shows Excellent Taste

The Fox Theatre, Springfield, Mass., send in a very prettily drawn design for "Blind Wives," but it makes no mention of the fact that the story is derived from the stage play, "My Lady's Dress." Since the stage version attracted widespread attention because of the radical departure from the usual dramatic form, it should seem to be wise to make capital of the stage title wherever the production may be shown. "Blind Wives" can get itself over "on its own," but so long as there is a chance of gaining a few additional patrons from the use of the play title, it would be well to play for this extra business. This space is well planned, apart from this and is well executed, both as to text and technique. The lettering is all pen

SOME GOOD PEN WORK

drawn, but it is as clean-cut as most of the fancy type faces and is as easily read. The curtain back of the main figure is perhaps almost too finely done, for it is apt to suffer in rapid press work, but even if it does mud up it will not seriously interfere with the effect and if it comes through all right it will add materially to the effect. This design was made for an advertisement and not merely to exhibit the artist's skill, and this is a welcome fact in these days, when too many artists seem to feel that space costing anywhere from $25 to $100 is taken merely to provide them a showing. This puts the announcement over first and looks pretty in the space which is left. Some drawn designs slip the advertising in after the artist has taken all the space he needs for the picture.

—P. T. A.—

Make Artistic Layout with Stock Cuts and Types

G. R. Stewart, of the America, Casper, Wyoming, sends in an advertisement for the house which looks very much like an art layout and yet which was made wholly from stock cuts and type. The house signature, of course, classes as a stock cut. The other cuts are made from mats and the lettering is all type. Roughing up the straight

A HOME MADE LAYOUT

edges with a coarse file would have helped the effect a little by giving more of a vignette effect, but the general result is excellent and fully equal to a lot of art layouts which come in. Stanley Chambers, of Wichita, regularly does good work with press book cuts. Mr. Stewart finds it possible to dispense with an artist, and there are lots of others who spend the time they might waste in cussing out the home office men devising ways to make the cuts look right. It can be done if you go at it in the right spirit. Stop kicking and go to work.

—P. T. A.—

Another Fan Angle

Fans form the backbone of picture patronage, but they help in other ways than through the purchase of tickets. The other day a man announced that he was going to a certain house the following week to see the picture. As he is the reverse of a fan he was asked why he had his mind made up so early. "I'll tell you," he replied. "I dropped into the Strand last night and one woman told another they must be sure to come next week to see Constance Talmadge and a man right behind me told the girl with him they must be sure and come next week to see 'Connie.' I figured that there must be something to it, so I'm going. I've not seen her yet, but she must be good." As a rule the fans sell seats to friends, but in this case a total stranger was completely sold. It pays to do all you can to make fans and to make them rave over the greatest possible number of stars. Get a set of portrait slides and shoot them on the screen every show. If you have a new star back up the portrait with text slides. It's helping the company, but it is helping you, and you will derive the greater benefit from your own efforts.

Rubbernecking in Filmland

Clayton Hamilton Confesses to Pre-Natal Influence on Stories for the Silver Sheet

By Giebler

THIS week was marked by one of Samuel Goldwyn's literary luncheons, tendered to a number of the tame writers that are confined on the Goldwyn lot and a baker's dozen of "ladies and gentlemen of the press," as we are very politely called by one of the speakers at the meeting.

The luncheon was one of the most delightful affairs of its kind that it has ever been my privilege to attend. I have met a number of writers of various degrees of greatness during my career, but never more than two or three at a time. On this day I saw seven "Eminent Authors," all in one lovely bouquet; sat at the table with them, while they talked shop, kidded each other along and indulged in roast beef, lobster pie, cigarettes and cheese; saw one of them put crackers in his soup.

The affair was also most satisfying apart from its numerical aspect. I have been disappointed with greatness at times. I remember meeting a celebrated writer once—we did not call them "Eminent Authors" then, as it was before Sam Goldwyn invented that pleasing phrase—a person noted for thinking deeply and speaking in print in ponderous sentences and polished periods on weighty subjects. I traveled for many miles with this person and although I inveigled him with innuendoes, slammed him with suggestions, lured him with leading questions, the most hefty subject I could get him to discuss was the heavy underwear he had forgotten to take along on the trip.

The "Eminent Authors" at Mr. Goldwyn's party were not like this. I want to pause for a little and call attention to the fact that I am writing the term "Eminent Author" in capital letters, and to assure Major Rupert Hughes, who thinks the term should always be written that way, that if at any time I forget to upper case the term in total or in part, it will be a mistake of the head and not of the heart.

To resume—the Eminent Authors were all functioning in high. The festivities began with food, and from the time when Rupert Hughes arose and busted the dead silence that always settles on a dinner immediately after the soup with his witty introductory remarks until the moment when Clayton Hamilton, once professor of dramatic literature at Columbia University, but now a self-confessed pre-natal influence of the movies closed his dramatic recital of the birth of a story, the time was completely filled.

Major Hughes took advantage of having the first voice to play a low trick on the others by introducing himself as the most eminent of the Goldwyn Eminent Authors; but after he had weathered the storm of protests from Mary Roberts Rinehart, Rita Weiman, Katherine Newlan Burt, survived the menace of Gertrude Atherton's gold cigarette holder and lived down the dirty looks from Gouverneur Morris and Leroy Scott—he put both feet on the gas, swung forward into the roads of rhetoric and got off good stuff.

Major Hughes had considerable to say about critics—not the boys and girls who write reviews of the movies, but the supercilious simp who sneers at the screen and pretends to regard motion pictures as a low form of art, because it is a new art; the ass who has no opinion of his own and is afraid to confess a liking for a thing until it is stamped with the sanction of some other ass whose manner he apes.

"There are people," said Major Hughes, "who actually pride themselves on liking only a few things. These people are to be pitied. We feel very sorry for the dyspeptic, who can eat only a few things, when we sit down at a full board with the poor unfortunate, who must confine himself to dry toast and weak tea. We are moved to great pity for him. We should also feel sorry for the chap who is so limited in his vision and capacity for enjoyment that no new form of art, no matter how great it may be, will agree with him simply because his esthetic digestive apparatus will not assimilate it."

Major Hughes said that, while the picture art is being builded for the future, those engaged in the building should not pay too much attention to posterity, and that posterity was not at all to be feared. He reminded us that we are posterity ourselves—the posterity that loomed ahead of Shakespere and the older writers and artists, and that the people of another day will no doubt be as kind to us and give us as full credit for what we are doing with a new art, as we are kind to those who wrote and wrought for us, when their arts are new. Major Hughes also paid a glowing and well deserved tribute to Samuel Goldwyn for bringing about the wedding of the author and the screen.

All of the Eminent Authors at the party made little talks, although some of them had to be prodded considerably before they would respond. I don't think Gertrude Atherton would have talked had it not been necessary to deny the authorship of a piece entitled "She Loved, But Was Lured Away," of which she was accused by Major Hughes. However, when Mrs. Atherton got started she made a very clever talk.

Rita Weiman told us about her first steps in the new art, and how she was so hurt and humiliated by the experience that it took all sorts of persuasion from Samuel Goldwyn to get her to take a second whirl at the game by becoming one of his Eminent Authors. Miss Weiman's first work was in writing titles to one of her stories that had been made into a picture. After her work was finished a kind hearted writer at the studio where the film was made went over her work and embellished it with some of his own ideas, and when she got back to New York and witnessed a run of the film she was astonished to find that she had written "Draw the blinds, I wish to await the dawn alone," and a number of other titles of a like poetic nature.

Mary Roberts Rinehart told about being the goat of the publicity department and related a number of stunts she had been forced to go through for publicity purposes, but she confessed her liking for publicity and compared herself to the chap who was going to join a church but objejcted to the ceremony of complete immersion, because he could not consent to be out of public view for the length of time it would take to souse him under the water.

Goove-e-neer Morris—that's the way it should be pronounced, although Mr. Morris admitted that it was seldom done so outside of the family—very modestly devoted most of his remarks to Charlie Chaplin's new picture, "The Kid." Mr. Morris says "The Kid" is the best told story of the screen, and he held it up as the most perfect example of pantomime he had ever seen. Charlie ought to hire Goove for his press agent.

Leroy Scott made a meaty little talk and handed Sam Goldwyn a neat little nose gay for his encouragement to writers, which, acording to Mr. Scott, and myself, and a great many others, has benefited the screen immeasurably.

Katherine Newlin Burt, one of the newest of the Eminent Authors, arose, said she could not make a speech and gracefully irised out of the scene by sitting down again.

Samuel Goldwyn, with his customary modesty and reticence, seemed perfectly willing to remain in the background, but he was dragged to his feet and came across with some stuff that proved that some eminent producers can spill a clever line of talk as well as some Eminent Authors. In speaking of sub-title writing, Mr. Goldwyn said, and I thought a little plaintively, that he wished the writers who have been used to being paid at so much a word would forget the scale when it came to writing sub-titles for the pictures.

Everybody in the room wanted to hear Doctor Stanley Rinehart, husband of the talented Mary Roberts Rinehart, make a few remarks, but as he was not in the E. A. class he could not be induced to talk. I felt at the time that we were missing something, and after Frances Agnew of the Morning Telegraph, who sat next to the doctor, told me "He's as clever and witty as his wife," I was sure of it.

But whatever we may have missed through the failure of the modest ones to function, we were more than repaid when Clayton Hamilton arose with a look of innocence on his cherubic map, and an utter disregard to our ribs and funny bones and spoke.

"I have been embarrassed," said Mr. Clayton, "by the questions of those sitting near me who have asked 'What stories have you written? What work of your has reached the screen?' I feel it necessary to explain my position, to tell you just how important I am to the Goldwyn organization and to the Eminent Authors.

"I am a first aid to authors. When one of the eminent ones is in doubt about a dramatic situation, when a hiatus looms on the horizon of action, I lend my services. I am a first aid to authors, a pre-natal influence, a sort of midwife of the movies.

"To make this clear—one of the Eminent Authors, Mr. Morris, for instance, will whisper a sweet secret in the ear of Samuel Goldwyn. 'No, not really!' Mr. Goldwyn will cry. 'Yes,' Mr. Morris will reply, 'I am with story.' Then Mr. Goldwyn will say, 'I am both pleased and astonished, although I should not be surprised; we have been married too long for an eventuality such as you mention to be entirely unexpected. Come with me.' Mr. Goldwyn will then come to me.

" 'Mr. Hamilton,' he will say, 'Mr. Morris is in an interesting condition. I want you to take charge of him; guard him well, see that he is not subjected to any great shocks.' So I take charge of Mr. Morris, guard him against shocks, heavy lifting, organ grinders and other dangers, until the happy day comes when I can go to Mr. Goldwyn, slap him on the back and say, 'It's a boy!' "

E. W. Hammons Leaves for Extensive Tour on which He Will Visit Producers in West

E. W. HAMMONS, president of Educational Films Corporation of America and its distributing subsidiary, Educational Film Exchanges, Inc., has left for Los Angeles on the most extensive trip he has made since the establishment of the exchange system. He will visit a number of the branch offices on the way to California and on the return journey.

In Los Angeles he will have important conferences with the producers of Christie, Mermaid, Vanity and Gayety comedies, series distributed through Educational. While representatives of these producers have made frequent trips to New York for conferences during the past year, Mr. Hammons desires to get in personal touch with production activities and to offer such suggestions as the experiences of the home office and the various branches have had with these pictures.

Many other producers of one and two reel subjects of much variety have made appointments during the past few weeks with Mr. Hammons and he will meet these gentlemen in Los Angeles. While no effort is being made to increase the volume of product handled by Educational, it has always been Mr. Hammons position that he is willing to consider pictures within his company's scope that meet its quality standard. However, in every case he has declined to make contracts until he has seen the product itself and until he is satisfied the standard of production can be maintained.

No Policy Change Involved

"There is no change in the policy involved in my trip," said Mr. Hammons, just before leaving New York. "As you know, the plan of Educational has always been to build slowly and soundly. Before we selected the product that we are now distributing we examined a vast amount of product and we were sure that we selected the best. Not a week goes by that we are not offered much other material, but we have resisted any temptation to acquire quantity at the expense of quality. We have been too successful with the pictures we have to endanger their standing with inferior material.

"Another element entering into the situation has been that with our distributing organization new, and as specialists in short subject selling, we have preferred to devote our efforts to the material that we have already had rather than to accumulate too much product and distribute our energies over too large a field. We have now reached the point where we have put these various pictures 'over the top' and where we can take on additional product provided that it meets our standards. So I expect to confer in Los Angeles with some of these producers whom I have not been able to offer previous encouragement on account of the conditions I have cited.

"Educational is now, with the acquisition of super Kinograms, in the position of offering everything that the theatre needs except the feature—a field which we will continue to leave alone. If any producer offers us pictures in line with the policy 'everything but the feature,' they will be considered."

Mr. Hammons went to California by way of New Orleans, stopping there and in Dallas. He will return by the Northern Route, visiting Seattle, Minneapolis, Milwaukee, Chicago and probably a number of other branches

Interior of New Indianapolis Theatre to Represent Beautiful Summer House

INDIANAPOLIS is going to have another big picture theatre in the down town business district. It will be erected by Richard and Henry Stegemeier on the site now occupied by the Stegemeier Bros. Cafe, in the same block with Mr. Smith's Theatre, and will be leased and operated by a corporation, the chief shareholders in which will be Charles M. Olson and other members of the Central Amusement Company, owners and managers of the Lyric, Alhambra and Isis theatres.

The new structure will seat from 1,200 to 1,300 and will cost about $175,000. The plans provided for a theatre that will architecturally rank among the most distinctive in the country. The interior, structurally and decoratively, will be so designed as to give the spectator the effect of being seated in a garden.

Seats will be painted green, and runners of the same color will cover the floor. At the front two large representations of trees will be placed, reaching to the ceiling, painted in sky colors and concealing a large pipe organ. Side windows will be arranged with draperies, and so lighted as to give the effect of illumination coming from a garden from an adjoining house.

Boxes near the stage will have tilted gable roofs, suggestive of a garden summer house. An elaborate overhead ventilating system of the type now in use at the Lyric Theatre will be installed. There will be a $15,000 pipe organ. First-run pictures will be shown.

Provisions are made in the plans for a basement restaurant. A refrigerating plant and other mechanical appurtenances of a large restaurant will be housed in a subcellar. Work on leveling the present building to make way for the erection of the new theatre will be started within the next sixty days.

A. M. P. A. to Hold Dinner at Biltmore

"The Naked Truth," a super-special in seven reels with trimmings, will be featured by the Associated Motion Picture Advertisers at a special showing at the Hotel Biltmore, March 4, and will mark the most stupendous entertainment which the association has undertaken since its inception. To the uninitiated, Business Manager Tom Wiley offers the explanation that "The Naked Truth" is the title which has been decided upon for the association's annual and first formal dinner. Acceptances for this event have already been received from some of the big motion picture producers and it is anticipated that the guests will include men who are representative of every branch of the industry.

Under the direction of Mr. Wiley and George Landy a committee is preparing a program of vaudeville extraordinaire and skits by home talent, together with singing and music. Paul Lazarus, president of the A. M. P. A., will preside.

As a memento to the association's progress during the past year, "The Naked Truth" is expected to surpass any entertainment given by the organization previously. The dinner this year, it is anticipated, will be the first of a series of annual functions which will rival in oddity, uniqueness and spontaneous wit the famous gridiron functions of the National Press Club of Washington, D. C, and the dinners of the Amen Corner.

Owing to the limited seating capacity in the private dining room of the Biltmore Hotel, where the dinner is to be held this year, reservations will be limited mostly to A. M. P. A. members and a few invited guests. Mr. Wiley has announced that more than half of the available seating capacity has already been reserved.

"WELL, LOOK WHAT WE GOT TODAY—A REGULAR WILD CAT!"
Scene from the new "Bob and Bill Series," being released by Pathe

Naked Truth Special Selected as Next Vehicle to Bring A. M. P. A. Members Together

WITH semaphores set for a clear run, the Naked Truth Special, bearing the I. W. W.'s (Itinerant Welkin Wringers) of the Associated Motion Picture Advertisers, will track at the Biltmore Hotel March 4, for the association has decided to hold its first honest-to-Hoyle salubriation in many an aeon that evening.

Chief Dispatcher Tom Wiley has assured that the train will track promptly at seven bells and that all who reach the yard late will miss the opening ceremonials. The ceremonies will be presented under the auspices of Chief Dispatcher Wiley and Yardmaster Paul Lazarus.

A Hearty Reception

For the entertainment of the passengers on the special a committee, headed by Tom Wiley and George Landy, has provided a bevy of scintillating talent that is mentioned by name in whispers only when the committee assembles in the Gotham grottos. Some of the big film magnates will be present at the first Naked Truth dinner ever given by the A. M. P. A.; and the inclusion of these magnates under unusual circumstances guarantees a hearty reception for the special.

"Hot Dogs" will be the order of the evening. Regardless of customary railroad etiquette, employees who insist upon attending in their overalls will be reminded that economy as a publicity fad has outlived its day unless Ben Atwell provides a parade of theatre ushers for his exploitation stunt.

The Committee Announces

The four greatest Continental artists, the committee announces, have been obtained for the program at a figure that promises to break the committee's bank roll and send it to eternal Sheol.

Guests on the special who insist upon curling up on the floor and winding the mosaics around their ears will be offered a feeling reminder. An order of ceremonies has already been outlined by the Chief Dispatcher, which will be in entire harmony with the decorum of the A. M. P. A. As each passenger alights on the platform he will be greeted with three hawty cheers, or with some appropriate token of encouragement, such as:

Raw, raw, raw
Bill, Bill, Bill
Raw, raw, raw
We're for you still.

There will be other attractions too numerous to remember. Sir Oliver Lodge, Mrs. Tom Thumb, Arthur Brilant and President-elect Harding will be among the celebrities present, the last named even though it is his inaugural day.

Reservations on the Naked Truth Special are fixed by capacity. Owing to the fact that it is the first time in many years that the A. M. P. A. has financed an excursion run of such a dignified nature, seating accommodations for a limited number only will be provided this year. More than half the available seating capacity has already been reserved, according to advices received from Chief Dispatcher Wiley. As an A. M. P. A. enterprise the Naked Truth Special will be reserved with preference for A. M. P. A. members and a limited number of invited guests

WE THINK SHE'S NICE!
Wanda Hawley, who is starring in Realart's "The Snob"

Read What the New York Newspaper Critics Said of

VIGNOLA'S

Personally Directed Special

"THE PASSIONATE PILGRIM"

By Samuel Merwin

When it Played the Rivoli Theatre Week of Jan. 2

"'The Passionate Pilgrim' ranks with the finest presented in recent weeks."
New York World

"A beautifully acted picture with an absorbing story that is something a little different."
New York Telegraph

"One of Mr. Vignola's best works, he has brought out a play of remarkable power and interest."
New York Journal

"The play abounds in surprises with a frequent thrill and always an intense sympathetic appeal"
New York American

"'The Passionate Pilgrim' is a romantic drama of more than usual quality."
New York Sun

"Mr. Vignola's treatment of the story is particularly good, especially his use of the cut-back."
New York Times

"The story is interesting and the humanness of the various characters is refreshing"
New York Daily News

"One remarkable feature. These are the first film shots we have seen that look like a newspaper office"
New York Globe

VIGNOLA PRODUCTIONS

"The Ultimate Achievement in Screen Entertainments"

Made for Cosmopolitan Released by Paramount

M. P. D. A.

Pathe Exchange Opens New Headquarters to Handle Its Largely Increased Business

WHAT is probably, says Pathe, the most modern and complete building of its type owned by any motion picture company in the United States was opened by Pathe Exchange, Inc., at 35 West 45th Street, February 1.

The new building now houses, in the upper six stories, the entire home office organization of Pathe, in addition to the entire staff of the Pathe News, with the exception of the positive printing plant. This will continue to occupy its former quarters.

The opening of the Pathe Building is significant of the progress made by this organization. In two years particularly it grew so rapidly that its old quarters were unable to hold it. President Brunet thereupon decided upon the erection of the new building.

Every modern appliance and convenience is to be found in the new building. The executive offices, with that of President Brunet, will be located on the eleventh floor. There will also be the meeting room of the board of directors. The eighth floor will be the first occupied and will house the office manager, the comptroller, the branch auditing and statistical departments, and others.

The ninth floor will be given over to the publicity department, the advertising department, purchasing department, the Pathe Sun, the scenery department, and the production manager, in addition to stenographers.

The sales department and a modernly equipped projection room will occupy the tenth floor, where Director of Exchanges Elmer Pearson presides. The projection room on this floor will be used for public and press showings, and for reviews by the Pathe reviewing committee. A considerable portion of the twelfth floor will be devoted to the Pathe News, with the film editing manager and department, Pathe Review editor and three projection rooms.

The Pathe News organization will be maintained distinct from the home office, and will have its own separate telephone service, but will be in closest touch with the executive departments. A private telegraph wire is also maintained by the Pathe News to further its news gathering interests.

Praises Ray Picture

In the opinion of Edward L. Hyman, managing director of the Mark Strand Theatre, Brooklyn, "Nineteen and Phyllis" is the very greatest production in which Charles Ray has ever appeared. This is the star's third independently-produced picture for First National, in which he is presented by Arthur S. Kane.

Mr. Hyman's judgment appears to be in perfect accord with that of Brooklyn fans generally, for during a week's run at the big Strand Theatre in that borough the house was packed at every showing and the audiences were constantly at a high pitch of enthusiasm.

Chas. Whittaker Addresses Philadelphia Scenario Class

Charles E. Whittaker, the well-known scenario writer, who has written and adapted photoplays for practically all the big producing companies, delivered an interesting talk before the class of photoplay study and scenario writing at Temple University in Philadelphia on Monday evening, January 17. "I am willing to admit the equality of the sexes," said Mr. Whittaker, "but not the superiority of all women. That is the one predominant feature of America."

From his own knowledge of scenario writing and observations, Mr. Whittaker believes the time is not far distant when there will be fewer adaptations of stage productions and novels to the screen. He holds that scenario writing is a highly specialized art and should be regarded as a separate profession from stagecraft.

Concerning the subject of censorship, Mr. Whittaker compared England's method of voluntary censorship with those of the state-appointed boards in the United States. He also discussed Sardou's "La Tosca" for the members of the scenario class, which now comprises 125 men and women.

Robertson-Cole Organization Moves Into Its Own Building at 723 Seventh Avenue

THE entire Robertson-Cole organization was moved from its recent location at 1600 Broadway, New York City, into the new Robertson-Cole home office building, 723 Seventh avenue, between the close of the working day, Saturday, and the opening of Monday, January 31. So careful was the removal planned that not an hour was lost.

The six upper floors of the new Robertson-Cole Building, a thirteen-story structure standing at the corner of Seventh avenue and 48th street, are now occupied by Robertson-Cole. The executive offices of the Robertson-Cole Company and the Robertson-Cole Distributing Corporation are on the tenth floor. The Robertson-Cole New York Exchange is on the eighth floor. The contract department and other clerical offices are on the ninth.

On the eleventh floor are the auditing department, Robertson-Cole Distributing Corporation offices and the publicity department. On the twelfth floor are situated the foreign department and the theatres, of which there are two. The thirteenth floor is occupied by the shipping department and the stock rooms. Robertson-Cole issues a cordial invitation to all its friends to pay an early call to its new home, where even greater strides will be made toward giving the exhibitor better and a more profitable product.

Hines Scores Hit on Tour

Johnny Hines, star in the Torchy Comedies made from the stories by Sewell Ford and released through Educational Exchanges, this week completes a three weeks' personal tour of the Cleveland, Cincinnati and Pittsburgh exchange territories. During that time he appeared in some 200 theatres.

According to Educational, this trip was arranged at the request of exhibitors themselves, and was made possible only because production of the Torchy Comedies is so far ahead of schedule. The February release of the series is "Torchy's Night Hood" and this will be followed by "Torchy's Big Lead."

Official Washington Turns Out to See "Way Dow East"

D. W. Griffith's production of "Way Down East" was given its first presentation in Washington, D. C., at Poli's Theatre on Monday evening, January 31, before one of the most distinguished audiences ever assembled in a theatre in America. Vice-President and Mrs. Marshall and the full membership of President Wilson's cabinet attended the opening, as did Chief Justice White and all the members of the United States Supreme Court.

Mr. Griffith spoke feelingly of the splendid reception given his work. He was tendered an ovation when he stepped upon the stage. The theatre presented a brilliant scene, the full dress regalia of the foreign ambassadors and their staffs forming a striking contrast to the conventional evening clothes.

POOR GIRL—SHE ONLY DROPPED A PIN IN THE COURT

Pauline Starke, as she is in the new Fox picture, "A Connecticut Yankee in King Arthur's Court"

J. E. Storey Says that Serials Are Popular with Moving Picture Fans

THAT the adventurous drama, vivid action, panoramic change of scene and romantic love interest of the motion picture serial lift thousands out of the rut of conventional and every-day happenings, is the contention of John E. Storey, assistant director of exchanges, in answering critics of the episode play in an interesting article in the current issue of the Pathe house organ, the Pathe Sun.

"Neither man nor article ever attained universal popularity without some just, and much unjust criticism," says Mr. Storey, "and the great success of serials has not failed to produce a measure of derogatory comment. Most of it has been swept away by the tidal wave of public opinion.

"Let us examine briefly the arguments of the objectors. The main contention of the serial film critic is that the melodramatic thrills and stimulating adventure associated with this type of story do not tend to educate and elevate the masses. He will point out that the appeal of these imaginative situations is dwarfing the true vocation of the silver screen, which in his opinion was intended to disseminate a mid-elevating amusement.

"Analyzing this criticism:—Primarity, this critic has his eye focused on the wrong end of the telescope, which he is directing on the discussion in question. In other words, he is examining the serial film from the restricted personal element or aspect and not through the broader medium of public opinion.

Want Serials

"The vast majority of motion picture fans want serials. This manner of entertainment provides them with an effective antidote to the strenuous manual life of our commercial, industrial and agricultural districts, as the spectacular and thrilling scenes lift them out of their otherwise daily and unromantic atmosphere, in which, through force of circumstances, so many millions are compelled to pass their working hours.

"This does not mean that they do not desire to be mentally elevated. It must be remembered that the majority seek the motion picture theatre as a modest-priced form of amusement, and as such it must provide a decided diversion for their tired hands and brains, and not endeavor to weary their mentality too much with polemic themes in the form of film production.

"It is because the serial photoplay makes no wearying appeal to deep thought, does not provoke after-effects founded on religious reform, and does not dally with psychological compendiums, that it finds universal favor with the average photoplay patron. The serial resuscitates imagination, dulled by the strain of modern daily routine.

"This is why Pathe has for many years catered for and to public taste with the consistent production of serials which present all elements of mystery, adventurous daring, love, suspense and beautiful outdoor scenery."

Elsie Ferguson's Next Will Be "Footlights"

Following the completion of the Paramount screen version of Arnold Bennett's play, "Sacred and Profane Love," which was produced at the Lasky studio under the direction of William D. Taylor, Elsie Ferguson has returned to New York and will shortly start work in a new production at Paramount's Long Island City studio.

The new picture will be "Footlights," adapted from Rita Weiman's Saturday Evening Post story of the same name, and the director will be John Stuart Robertson, one of Paramount's special producers, who has just completed the final cutting of his big production, "Sentimental Tommy," adapted from the Thrums stories by Sir James Barrie.

"Footlights" is one of the best of Miss Weiman's highly successful short stories of stage life which have been popular with Post readers. One of these, "Curtain," was recently produced for the screen with Katherine MacDonald as the star.

Eleven Firms Incorporated During Week to Go Into Moving Picture Business

Among the concerns incorporating at Albany, N. Y., the past week for the purpose of entering the motion picture business was the S. and E. Amusement Company, $20,000, New York, with Ruth Wander, S. S. Tolk and Morris Goldman as directors. Other concerns included Our Civic Theatre, Inc., $300,000, Dr. A. L. Cardozo, Robert Buchanan, Jr., and Edgar N. Zorn, all of Richmond Hill; Kress Amusement Company, Rochester, $25,000, John J. Appel, Isaac Fisher, Charles Stenzel, J.; Henry Baron, Inc., New York, $10,000, Rose Dolgin, Stanely Eisenberg, Charles L. Grad; Roslyn Theatre Company, Inc., $1,000, Abraham and Ida Phillips, M. B. Fischer, Broklyn; B. and A. Photoplay Corporation, New York, $15,000, Samuel Bergoffen, Sadie Appelgreen, Louis B. Cohen; Marsan Amusement Corporation, New York, $6,000, David and Edward Deutsch, Leopold Freiman; D. B. Berg Productions, New York, $5,000, Harry Friedman, Jacob Breen, Ray Shearer, New York; Westover Films, $10,000, Louis E. Swarts, Harold M. Pitman, Charles E. Hawthorne; Hillok Amusement Co., New York, $10,000, Charles Williams, Julius Cahn, John Coleman; Harris Dickson Pictures, New York, $27,500, Abel C. Thomas, Harold S. Bareford, Martha V. Knoedler.

New Portland, Ore., House

Persistent rumors of a new big first-run theatre in Portland, Ore., have finally crystallized into an announcement by Sam Harris, of the Ackerman & Harris Hippodrome vaudeville circuit, that construction will begin in sixty days.

Pending final negotiations, the site for the new house has not been disclosed, but it is understood it will be 100 by 200 in size. Three sites are said to be available and the deal for the one selected will be closed on a competitive basis. The cost of the building will exceed $750,000, and the plans, which are now in the hands of the vaudeville men, call for a building of the same general style as the present Portland Hippodrome, but larger.

According to Sam Harris' announcement, the new house will be devoted entirely to first-run pictures and music until the Marcus Loew-Ackerman-Harris big time vaudeville circuit now in formation is completed.

JOHN E. STOREY
Assistant Director of Pathe Exchanges

Irene Castle Sues

Alleging breach of contract before she actually had an opportunity to embark on the enterprise, Irene Treman, better known as Irene Castle, has filed suit in the New York Supreme Court, in which she asks $20,000 damages for alleged breach of contract from Charles B. Cochrane, the well-known London theatrical man and promoter.

Mrs. Treman states that in October last she executed a contract with Cochrane to appear as the star in a musical comedy at the Oxford Theatre, London, for eight weeks at a weekly salary of $2,500. In addition to this she avers that Cochrane was to provide for the expenses of the transportation of her secretary and two maids and choose a satisfactory dancing partner for her. She declares that shortly after the contract was executed Cochrane, without just cause, notified her that he would not abide by the contract.

Al Christie Will Soon Start Trip to New York

Al Christie, comedy film producer, who hasn't budged from Los Angeles for more than four years, will leave shortly for a tour which will land him in New York sometime later. Mr. Christie intends making a few stops in the South, at New Orleans and at possibly one or two other cities, before joining his brother, C. H. Christie, who is now in the East. On his return trip he will stop at his old home in London, Ontario, for the first time in seven years.

Christie is now putting in the final few days' work on the latest of his specials, "Man vs. Woman."

During his absence two comedy companies will be kept busy under the direction of William Beaudine, Scott Sidney and Harold Beaudine.

Brief Reports of Various Exhibitors

ON

"DEAD MEN TELL NO TALES"

Broke all records for attendance and money at this house—and this means that we have during the last three years run some of the most important and most prominent pictures on the market. Extraordinary picture in point of story, attractiveness and photography, and wonderful *money-getter.* Shall be glad to give to you bookings on anything you may have that *compares* with it—and we won't argue about the price.

Marcus Notes, Criterion Theatre, Washington, D. C.

"Dead Men Tell No Tales" was a *record-breaker* at this theatre. Opened doors 5:30 Sunday evening, instead of 6 o'clock, the advertised time, on account of immense crowd. In less than an hour the theatre was crowded to capacity, including legal standing room. *Had to stop selling tickets.*

James F. Clancy, Capitol Theatre, Hartford, Conn.

Played "Dead Men" to *record business. Police stopped sale of tickets* second night. Everybody satisfied with production.

Pete Hanlon, Strand Theatre, Vallejo, Cal.

"Dead Men Tell No Tales" did *capacity business* opening day. *Turned over two thousand away.*

Chas. W. Denzinger, Strand Theatre, Youngstown, O.

Pleased to say that we broke the record. The title was a very good one, which permitted a lot of publicity, which ordinarily could not be obtained. The picture itself was full of thrills and surprises, the action of a superior kind and the acting of a high order.

Arthur B. Leopold, Louisiana Theatre, New Orleans.

Vitagraph special, "Dead Men Tell No Tales", broke all records for attendance in this house.

A. H. Weinberg, Mt. Vernon Playhouse, Mt. Vernon, N. Y.

Positively the *best picture* booked into this house this season. Business at opening was ordinary, but picked up, until *box-office record for week was set.* A great picture with plenty of thrills and the best bet this house has had in many a long day.

Gem Theatre, Salt Lake City.

Release Date Set for Third Associated Exhibitors' Feature

Associated Exhibitors, Inc., will offer their third big feature on February 27, the date set for the release by Pathe of "What Women Will Do," Edward Jose's production of a modern melodrama written by Charles A. Logue, and presenting a cast comprising Anna Q. Nilsson, Jane Jennings, Earl Metcalf, Allan Forrest, George Majeroni and Riley Hatch.

The precedent set by Associated Exhibitors in the lavish magnificence of "The Riddle: Woman" and "The Devil" is announced as having been observed in the new play. Two especially spectacular scenes are the cabaret setting and the horse race.

The cabaret, though representing a New York dining and amusement establishment, has no counterpart on Broadway, so far as the entertainment is concerned. Mr. Jose, who insists upon the unusual, conceived a cabaret where a diving and swimming act formed the feature of the evening's program.

The race scene shows the care expended on it in the long and tireless rehearsal held by Mr. Jose and his camera operators at the Jamaica Race Track. There is a field of thirteen horses, among them some of the most notable racers during last season's campaign in the East. The cameramen and the director designed special apparatus that enabled them to photograph the race at close view from start to finish and the jockies rode their mounts to win.

Paramount's "Mystery Road" Staged with Noted Dancers

In laying his plans for the staging of a big cafe scene—they don't yet say "cabaret" in London—for his production of E. Phillips Oppenheim's "The Mystery Road" at the London Famous Players studio, Paul Powell has gone after big game, so to speak. He has engaged one of the foremost ballets in Europe, headed by Phyllis Bedells, who is recognized as one of the most brilliant English dancers the London stage has ever seen.

Miss Bedells, although it was fourteen years ago that she made her debut in London at the Prince of Wales Theatre, is still quite young, for she was a tiny child when she embarked upon her professional career. The following year she commenced a ten-weeks' contract at the Empire Theatre and there she stayed for nearly nine years.

So great was the new dancer's success at the Empire that on January 1, 1914, she was made premiere danseuse, following worthily the footsteps of Adeline Genee, of whom Miss Bedells has always been a devoted admirer. On completion of her contract at the Empire in 1915, she went to the London Hippodrome to appear in de Courville's production, "Razzle-Dazzle," and remained there three years. Last year, in association with the Russian dancer, M. Novikoff, she did a series of matinees of ballet at the Duke of York's Theatre, winning the approbation of all of London's keenest critics.

In the ballet in "The Mystery Road," Miss Bedells will have the support of another distinguished dancer, M. Espinosa. These leaders will be surrounded by the scarcely less celebrated Tiller troupe of Palace girls from the London Palace.

TWO HAVING A FRIENDLY CHAT—MAX LINDER AND THE LEOPARD

A bit from the new Robertson-Cole picture, with Max Linder, called "Seven Years' Bad Luck"

Pathe Schedules Ruth Roland Serial for Release on March 13

Pathe announces as its next serial release Ruth Roland in "The Avenging Arrow." This picture, pronounced by many studio experts the most artistic production thus far given a serial play, will be presented on March 13, the issue being simultaneous with the release of the final chapter of "Velvet Fingers," the current serial starring George B. Seitz, with Marguerite Courtot.

Pathe set its standards high when it offered "Double Adventure," the stunt thriller starring Charles Hutchison, as its initial serial for 1921. The second release of the year is another serial giving promise of great artistic merit and extraordinary box-office appeal.

For a serial star, whose vehicles are not less than thirty reels, Miss Roland is making an unusually early return to the screen in a new picture. Her last play, "Ruth of the Rockies," was released last August, and is still playing to a big popular following.

"The Avenging Arrow" is said to be the superior of any of her pictures as a starring vehicle. It will be Miss Roland's eighth serial for Pathe. The new play is an adaptation of Arthur Preston Hankins' "The Honeymoon Quest," put in scenario form by Ben R. Cohen and produced under the supervision of Robert Brunton. W. S. Van Dyke and William Bowman were the directors.

Her part in "The Avenging Arrow" is announced as supplying Miss Roland with a wider scope than any of her former serial roles. Colorful setting is another feature of "The Avenging Arrow," which concerns itself with the adventures of a girl born and raised in Southern California.

In personating the fine ladies of a bygone day in several retrospective or flash-back scenes, Miss Roland has opportunity to display her beauty to advantage, and also there is in these scenes occasion for emotional acting. The replicas of old Spanish architecture are among the finest settings ever erected at the Brunton studio, and these add much to the picturesque qualities of the play.

Her supporting cast includes Eddie Hearn, Virginia Ainsworth, S. E. Jennings, Otto Lederer and William Steele in the principal roles.

Robertson-Cole's "First Born" Well Booked Around New York

In addition to its booking at the Strand, Theatre, New York City, for the week of January 30, "The First Born," Robertson-Cole super-special, starring Sessue Hayakawa, has been booked by its distributors to the Strand Theatre, Brooklyn, and a large list of other theatres in and around the New York territory.

After the picture closes its engagement at the Strand, New York, it will be shown at the Strand, Brooklyn. Thence it will go over the U. B. O. circuit, which includes Keith, Proctor and Moss houses in the East.

In addition to this, on the contract signed by Robertson-Cole by B. S. Moss, it will be shown in the 81st Street Theatre, Flatbush Theatre, Greenpoint Theatre, Prospect Theatre, 23rd Street Theatre, 58th Street Theatre, Harlem Opera House, 125th Street Theatre, Mt. Vernon house, Yonkers Theatre, Regent Theatre and the Coliseum.

This picture Robertson-Cole believes to be the best one Sessue Hayakawa ever made. In contracting for its exhibition at the Strand, New York City, this house, which is managed by Joseph Plunkett, has prepared for a most elaborate program of exploitation. The New York newspapers have been carrying for a number of days attractive advertisements for the film.

MARTHA MANSFIELD
New Selznick star who is about to start her first picture

Constance Has Finished Her "Lessons in Love"

The title of "The Man from Toronto," a Chet Withey production for Constance Talmadge, adapted from Douglas Murry's play of that name, has been changed and will be known as "Lessons in Love." This picture was recently completed and Miss Talmadge is now at work on "Wedding Bells," a picture of Salisbury Field's popular play.

A Word or Two of What the New York Newspapers Said About

"DEAD MEN TELL NO TALES"

When It Was Presented at the Broadway Theatre

THE NEW YORK TRIBUNE:

"Dead Men Tell No Tales" is a thrilling drama on the screen. It follows Hornung's tale closely and reel follows reel without the slightest drop in interest. It is a fascinating story from first to last, much nicer, we think, on the screen than in book form. The picture is one of the best of its kind that we ever saw. It is perfect in every detail, and the burning of the ship at sea is so realistic that you have to exercise great self-control to keep from jumping on the stage and joining in the rescue.

THE NEW YORK HERALD:

Mr. and Mrs. George Randolph Chester who adapted the picture from the novel by the master craftsman of mystery and crime, E. W. Hornung, have provided a rapid fire belt of thrills in the way of rescues at sea, smuggling through secret tunnels in an English mansion, attempts at murdering the barrister hero—unsuccessful—and attempts by the hero at love-making—naturally successful.

THE EVENING SUN:

Starting off with an explosion at sea, engineered by a Spanish villain to garner the cargo of gold, this Vitagraph feature, adapted by Mr. and Mrs. George Randolph Chester from the novel of the same title by E. W. Hornung, rushes along at breathless pace with piracy, casting away on an island, smuggling in England and finally triumph of virtue at the end.

THE DAILY ILLUSTRATED NEWS:

If you want to go back to the days when you sat with your legs wrapped around the "rungs" of a chair and, your eyes glued to a book, refused to budge when your mother called you for meals—all because you just had to find out how the hero got away from the pirate ship—you must see "Dead Men Tell No Tales."

THE EVENING TELEGRAM:

E. W. Hornung is the author of "Raffles," and in "Dead Men Tell No Tales" he has supplied melodramatic material which is as thrilling as any of Raffles' adventures. It carries the watcher into the South Sea Islands and commands absorbed attention by its thrilling scenes and tense situations.

THE NEW YORK AMERICAN:

Tom Terriss has handled a big ship-wreck scene with fine dramatic sense, giving the production a position among the genuine features of the day, while the romance that runs through its length has many episodes of emotional appeal, fine lighting and dignified treatment.

THE MORNING TELEGRAPH:

At the Broadway theatre the new Vitagraph picture is delighting large audiences. "Dead Men Tell No Tales" is a picture that will be remembered. The production could not be improved upon.

THE EVENING JOURNAL:

The picture has been made with a lavish hand and the entertainment is of the exciting and lavish sort.

THE NEW YORK MAIL:

The production is most elaborate and consistent.

THE NEW YORK WORLD:

Keeps the audience on the qui vive.

Robertson-Cole's Film "Kismet" Breaking Records in the West

The Middle West and Far West, where "Kismet," the Robertson-Cole super-special, starring Otis Skinner, is now one of the most popular attractions in first run houses, is giving this picture a reception which for enthusiasm and warmth rivals that given it in the East, where it opened, and broke many house records, reports state.

In Los Angeles, a few miles from where the picture was made, it opened at Tally's Theatre with a line-up which was continued day after day throughout the engagement, in spite of a two-dollar top price prevailing. Mr. Tally used a very pretentious prologue in the presentation. It opened with a title asking the audience if it would like to visit the city of Bagdad.

"Kismet" was given most commendatory notices by the Los Angeles critics, and created in the city where pictures are the leading product the same expressions of wonder and admiration which it drew elsewhere over the country. Further east, in Indianapolis, and in Detroit, it played remarkable engagements which were the subjects of wires to Robertson-Cole from delighted exhibitors.

Had Big Crowds

Ralph Lieber, of the Circle Theatre, Indianapolis, wired: "We opened today on 'Kismet' and our three-thousand-seat house was entirely too small to take care of the tremendous crowds." K. H. Kunsky, of Detroit, wired: "'Kismet' a wonderful production, palyed to capacity business at the Adams Theatre all week." The Adams Theatre, Detroit, carried a most unusual advertisement on the picture.

The Ziegfeld Theatre, Chicago, played up in its advertisement the declaration of Joseph Plunkett, managing director of the Strand Theatre, New York City, that the production broke all records at his theatre.

The New Lyric Theatre, Minneapolis, advertised the film by the use of whole page advertisements in the dailies and put on one of the most elaborate prologues ever seen in that city. Manager Charles C. Perry, of the New Lyric, worked out his oriental scheme not only on the stage but throughout the theatre from curb to stage.

At the door a ticket taker dressed as an oriental peasant with veil and the half dozen Lyric pages garbed as peasants attracted the attention. Inside the foyer several oriental rugs and several small oil paintings and oriental lamps were visible and there was the aroma of oriental incense.

Following the rendition of "Hymn to the Sun" (Rimsky-Korsakoff) by the augmented orchestra under the direction of William Warvelle Nelson, the asbestos raised while blue footlights were turned on the audience, killing the vision of the stage while dancers took their places before the back stage drop and setting. Mr. Perry's stage setting was conceived by him and executed by his scenic staff, Robert Westerman and Frederick Gibson.

COSTUME OF DELIGHT

Agnes Ayres in "Forbidden Fruit," made by Cecil B. DeMille for release by Paramount

Beck Completes "The Heart Line," Starring Leah Baird for Pathe

Following five months' work on the West Coast, Arthur F. Beck has completed the screen version of Gelett Burgess' novel, "The Heart Line." Pathe Exchange, Inc., will distribute this production, in which Leah Baird is starred.

Frederick A. Thomson, who directed "The Christian," "The Island of Regeneration," and pictures in which John Barrymore, Marguerite Clark and other noted players were starred, handled the directorial reins.

In the cast are Jerome Patrick, recently seen in "Officer 666" and "The Furnace"; little Ben Alexander, the child in "Hearts of the World"; Ruth Sinclair, Mrs. Chas. C. Craig, Frederick Vroom, Claire McDowell, Martin Best, Philip Sleeman, Martha Dean, Frank Williams, Graham Pettie, Gertrude Astor, Ivan McFadden, Mary Harron, Eva Gordon, Clo King, E. G. Miller, Johnny Harron and Alice Knowland. More than three hundred extras were employed.

American's Exploitation Tips Are Helping "The Blue Moon"

The business done by exhibitors in every section of the country by "The Blue Moon," the recent American photo-novel, is the source of very satisfactory comment in exhibitor circles. From all quarters come reports to the American home offices of how this special is smashing box-office records, and being held over for additional runs because of its unusual drawing power.

The popularity of the screen drama has been accounted for in many towns by its thorough advance advertising, for the original story has been running in serial form in seven hundred newspapers throughout the United States.

A few of the most recent contracts for this drama are Loew's Palace Hippodrome of Seattle, Wash., the Palace of Detroit, Mich.; the Lyric of Casper, Colo.; the Broadway of Charlotte, N. C.; the Regent of Albany, N. Y.; the Rex of Youngstown, O., and the Rex of Dallas, Texas. In the case of some theatres where first runs have been booked for a week's showing, business was so large that a second week was added in order to accommodate the crowds.

One of the strong booking points about "The Blue Moon" is the excellent opportunity that is granted the exhibitor to exploit the photoplay. Many suggestions have been given by American's publicity department in their campaign book that have aided exhibitors materially in making a great success with this special.

Fox News Has Exclusive "Shots" of Grand Canyon

Nothing on wheels ever had reached the bottom of the Grand Canyon of Colorado until the other day, it is claimed when John Hogg, an adventurous spirit, got there on a motorcycle. He took with him a Fox News cameraman to tell the thrilling story. It took him four days and nights to cover twenty-two miles; and when you see the pictures in Fox News you will understand why. The Fox News pictures, contained in the current issue, No. 34 in Vol. 2, show his first leaving the Indian town of Peach Springs, Ariz., and setting out over a wilderness of boulders to Diamond Creek. Then he rides along the bed of the creek, his feet in the water most of the time and spray flying around. He has no time to look at the scenery; but the camera attends to that, and provides some of the most beautiful effects ever seen in a news reel.

Mr. Hogg didn't stay in the saddle all the time, of course. Occasionally his steed balked and he flew over the handlebars. The camera shows how. But finally he reached his goal, the majestic Colorado River.

Fine Press Book for "Wing Toy"

"Wing Toy," the fanciful story written by Pearl Doles Bell for Shirley Mason and released by William Fox Sunday, January 30, has been made the subject of one of the most attractive press books ever offered to exhibitors by Fox. Printed in two colors throughout, and liberally sprinkled with decorative art work in addition to the scene and ad cuts, posters and lobby display, it reflects admirably the Oriental atmosphere of the tale.

"DON'T TELL HIM THAT YOU'RE IN LOVE WITH A NORTHERNER!"

Catherine Calvert in a scene from "In the Heart of Maryland," being relased by Vitagraph

Charles Ray Says That Titles and Sub-Titles Are Very Important

"The titling and sub-titling of a picture require as much thought as the acting, or the cutting and assembling of the film," according to Charles Ray. "Many an otherwise good production has been marred seriously by the use of badly-selected and poorly-written sub-titles. Far too little attention is paid to this branch of the work."

These expressions of opinion were offered in reply to the question asked by Fred Schaefer, in the first of his articles in Moving Picture World on the uses of the motion picture sub-title: "Is the sub-title an important part of the photoplay?" In the sober, considered judgment of Mr. Ray, it is, a vastly important part.

Mr. Ray gives an idea of the immense amount of work which attends the titling of a picture production. In the beginning he takes the continuity of the picture to be produced and jots down suggestions for descriptive and spoken titles, these serving as an index to the action to be portrayed. Frequently hardly one of these, it should be said here, actually appears on the screen when the film is completed.

When the scenes are being photographed Mr. Ray has the spoken titles written down. Some of these are preserved to the end; many are altered. When a full list of sub-titles has been typewritten and photographed, and each has been placed with the particular bit of action it is intended to describe, the star seats himself to watch the trial runnings of the picture and pass judgment from the audience's point of view.

"I feel that any title which interferes with the action of a picture is detrimental," said Mr. Ray, in explaining why he takes such infinite pains. "Titles, on the other hand, should make a distinct contribution to a picture's success. As they should help the action, what is said on the screen should be exactly what the characters would say in real life. I always put to myself this question, 'What would such a character actually say under similar conditions off the screen?'

"There are times when sub-titles should even be ungrammatical or mis-spelled, for it is absurd to put into the mouth of any character a sentence which it is obvious he would never utter. Above everything else sub-titles must be logical to serve their purpose. Thus, high-brow titles are utterly out of place among rural characters. Rural titles, indeed, demand more care in the writing than more choice-worded ones. In watching more than one rural film I have been jarred by sentences supposed to be spoken by country characters but which in actual life are never heard.

Works on New Film

Eugene O'Brien, the Selznick star, recently began active work on a new production as yet unnamed under the direction of William P. S. Earle. The story was by Ralph Ince and W. B. Foster.

This new O'Brien production will introduce Mr. Ince, Selznick director, as an author. Mr. Ince's latest Selznick special is "The Highest Law," an appropriate offering suitable for presentation not only during Lincoln's Birthday week, but throughout the season.

Selznick's "Wonderful Chance" Gets Wide Exploitation Tie-Up

In conjunction with the screening in the San Francisco theatres of the Selznick picture, "The Wonderful Chance," starring Eugene O'Brien, the San Francisco Bulletin ran for eighteen consecutive days a scenario contest based on the production. H. H. Van Loan, author of the story, wrote a series of articles on photoplay writing, and the Bulletin offered $100 to the person who could write the best experience of his "wonderful chance" in 250 words.

Throughout the eighteen days the Bulletin featured the Selznick picture, and during the first week of its run at the California Theatre, it played to capacity business.

That the production was the topic of conversation among motion picture enthusiasts throughout San Francisco, that it more than fulfilled its mission as a box-office attraction for West Coast exhibitors cannot be gainsaid.

The tremendous appeal of the picture and the great possibilities it offers for exploitation are manifold, it is stated. Mr. Van Loan, in his first exclusive article written especially for the Bulletin, said: "The Bulletin will start the publication of one of my latest photoplays. It is entitled 'The Wonderful Chance' and I consider it one of my best stories."

Of special interest to exhibitors is the fact that Martha Mansfield, the new Selznick star, is seen in the leading feminine role.

Federated to Distribute Films of "The Servant in the House"

George Wiley announces that Federated Film Exchanges of America, Inc., has acquired the distribution rights to the film version of Charles Rann Kennedy's noted play, "The Servant in the House," in which Henry Miller scored a sensational success on Broadway about ten years ago.

The exploitation possibilities of "The Servant in the House" are unique because this play is one of the most widely known dramas of recent years. The play, originally produced at the Savoy Theatre in New York by Henry Miller, has been on tour throughout United States and Canada for more than ten years, and it is estimated that more than one million persons have seen it on the stage.

Hugh Ryan Conway, director of many well-known film successes, is the director of the film version, and he has followed as closely to the original story as possible.

Has Splendid Cast

The picture was produced under the supervision of O. H. Davis, who is responsible for the selection of the splendid cast. Jack Curtis, rated among the screen's best character actors, plays the role of the "Drainman." Edward Peil, who is well known for his work with D. W. Griffith, and Jack Gilbert, one of the recent leading men to turn director, are prominent in the cast. Others include Jean Gersholt, Harvey Clark, Zenaide Williams, Clara Horton, Claire Anderson, Anna Dodge and Dick Rosson.

Affirm Judgment

The Appellate Division of the New York Supreme Court has just affirmed a judgment for $1,676, obtained by the Sanger and Jordan Company against Bobbs-Merrill Company in the lower court. The action was brought to recover 10 per cent. royalties alleged to be due plaintiffs for the motion picture and stage rights of "Nothing But the Truth." Defendants appealed on the ground that the verdict was against the weight of evidence.

"Bucking the Tiger" Has Been Completed

Final scenes for the forthcoming Selznick production, "Bucking the Tiger," starring Conway Tearle, have been taken in the northern part of New York State under the direction of Henry Kolker. One of the last picturesque scenes filmed amid the ice and snow was the flight of two men in a horse-drawn sleigh pursued by two men with a dog team.

The completion of "Bucking the Tiger" makes the third production of the first Conway Tearle star series, the other two being "Society Snobs," a Hobart Henley production, and "The Fighter," written by Albert Payson Terhune. Winifred Westover, well-known leading woman, plays the feminine lead opposite Mr. Tearle.

"Bucking the Tiger" is an adaptation of the stage play of the same name, written by May Tully and Achmed Abdullah. The story was adapted for the screen by Edward J. Montagne.

Censorship Bills

Do you know that censorship bills have been or will be introduced this year in thirty states? States where the biggest battles are in progress are Michigan, Colorado, Massachusetts, Minnesota, Montana, Nebraska, Texas, North Carolina, Oklahoma and Wyoming. Censorship ordinances are being considered in Chicago and Buffalo, N. Y. States which already have censorship laws are Kansas, Ohio, Maryland and Pennsylvania.

NOW THAT YOU'RE MY WIFE LET'S DECIDE RIGHT HERE WHO'LL BE BOSS

Conway Tearle trying to decide household supremacy in his new Selznick production, "Society Snobs"

"Flower of the North," Curwood Story, to Be Filmed by Vitagraph

One of Vitagraph's biggest productions of the year, another of the series of special productions begun a year ago which has met with signal success, will be "Flower of the North," by James Oliver Curwood. Like many other stories by this author, it is a tale of the North—a romance of struggle, the life of men and women in the far North, on the shores of Hudson Bay.

Work on the new production will be begun almost immediately under the supervision of David Smith, who directed "The Courage of Marge O'Doone," a year ago. There will be a specially engaged cast, headed by Philip Whittemore and Jeane D'Ancambal.

Some of the scenes will be made at Vitagraph's West Coast studios at Hollywood, California, but the greater part will be filmed in the Hudson Bay country of Canada. The action of the play takes place in the summer—there are no winter scenes with endless expanses of snow, with dogsleds and snowshoes, as in other Curwood stories.

Though the story has its locale in various sections of the great undeveloped North, the action centers in Fort o' God, near Lake Waskiaowaka. An old house, built two hundred years before by a chevalier of France who came to the wilderness, is the setting for many fascinating scenes. To the world outside it is known as D'Arcambal House, but Philip Wittemore, who is admitted to the inner sanctuary of the house by its master, Henry D'Arcambal, learns to know it by its old name, Fort o' God. It is here that Jeanne, whose adventures with Philip provide the love interest in the story, lives. And it is here, too, where Pierre Couches, the French - Canadian half - breed, proves his devotion to Jeanne, even unto death.

United Artists Film Featuring Doug Fairbanks, Breaks Records

If ever there was a picture that is being praised, complimented, boosted to the skies, and everything else on the calendar of eulogies, it is "The Mark of Zorro," the latest production Douglas Fairbanks made, according to Hiram Abrams, president of United Artists.

Invaluable word-of-mouth advertising has made it the greatest drawing card Fairbanks has ever turned out and has caused no end of box office records, the country over, to be smashed, according to reports. So tremendous has been the business this picture has done that there are but few exhibitors who have not extended their runs on it, it is stated. In one instance in California, at the Mission Theatre, Los Angeles, the picture, booked for a week, ran an uninterrupted run to capacity business for a total of eight weeks.

In a recent communication, R. G. Peltier, manager of the Bijou Theatre, of Mount Clemons, Mich., said: "I have played every Fairbanks picture and I speak for my patrons as well as myself when I say that I consider 'The Mark of Zorro' by far the greatest picture in which Douglas ever appeared."

Here's what M. H. Goodman, manager of the Feeley Theatre of Hazleton had to say about the picture: "Allow us to thank you for the privilege of playing 'The Mark of Zorro.' Not only was the engagement a tremendous success from a box office point of view but never before have we played a film production that elicited more favorable comment from our patrons."

The manager of the Valentine Theatre of Canton, Ohio, wired Mr. Abrams that, 'Mark of Zorro' is Fairbank's best picture in our opinion. Patrons pleased. Business good." A wire from A. T. Simmons, of the Allen Theatre of Akron, Ohio, said: "I want to congratulate you on the greatest picture Doug ever made, 'Mark of Zorro.'"

Another from L. Chakers, of the Majestic Theatre of Springfield, Ohio, said: "'Mark of Zorro' opened to big matinee business Sunday. Patrons well pleased."

"GWAN—IT'S MY TURN TO SWING HER!"

Charlie Ray in a scene from the Ray-First National picture, "The Old Swimmin' Hole," made by Arthur S. Kane.

"A Closed Incident"

The motion picture censorship controversy over the removal of Ellis T. Oberholtzer from a voting position on the Pennsylvania board of censors is a "closed incident," according to Governor Sproul. The governor had read extracts from a published letter referring to the opposition of the motion picture producers to the reappointment of Dr. Oberholtzer, in Harrisburg, last week.

Bans Crime Films

Newark, N. J., has followed the lead of Chicago in banning motion pictures showing crime or criminals at work. Director of Public Safety Brennan says criminals told him they were influenced by this kind of films.

Plans Church Shows

The Rev. Charles Petty of the Universalist Church, Binghamton, N. Y., says he may run films seven days a week in his church and install a gymnasium where the young men may box.

Clara Kimball Young, Equity Star, Gets Unique Exploitation

In Syracuse Clara Kimball Young has become more than a movie idol, according to Equity, which says she is looked upon as a "Big Sister" to the poor of the city. This feeling toward Miss Young explains one of the reasons why the presentation of her fourth Equity production, "Midchannel," at the big Savoy Theatre recently, was marked by frequent outbursts of applause.

The newspapers of Syracuse recently carried accounts of Miss Young's generosity in helping the Hoover campaign of Syracuse for the relief of the starving children of Europe.

Miss Young's sudden leap into popularity in Syracuse was brought about by the Equity exploitation director, Milton Crandall. He stopped at Syracuse and informed the local Hoover Committee that he had just left Miss Young on the westbound train, and she had instructed him to alight in Syracuse and assist the Hoover drive there.

The method of assistance was an excursion given to seven typical poverty-stricken children of Syracuse, with Clara Kimball Young as their absent hostess. The Hoover Committee welcomed the publicity their cause would secure by the connection of a star like Miss Young.

Following the news of Miss Young's aid in behalf of the Hoover fund came the welcome announcement of her appearance as the heroine of "Midchannel" at the Savoy Theatre. The picture is still running out its first week, and the box-office record has set a new mark in the history of Jack Griswold's theatre.

Prominent Houses in New York Show First Super Kinograms

Super Kinograms, under its first release through Educational Exchanges, was shown in every principal motion picture theatre in New York City, according to announcement by the distributors. Practically an equal showing was made in every principal city in the country, while it is said that almost every important circuit of theatres was represented among the distributors.

So great was the demand for the initial issue of super Kinograms, which took over the product of Gaumont News and will absorb another news weekly on March 1 that exactly double the number of prints that were originally estimated were sent out from the New York laboratories Friday evening. Every theatre as far west as Omaha had copies for Sunday showings.

Stress has been placed on service by Educational's field forces in selling these pictures calling attention to the fact that the organization is a specialist in one and two-reel pictures and that such pictures reach them well on time and in the proper condition. As a secondary argument it is being made plain that Kinograms has not simply absorbed other news weeklies, but that it has taken over their product, with their staffs, including cameramen in some fifty principal centers, and that the super Kinograms will give the exhibitor the same sort of service that he gets now by subscribing for three news weeklies and selecting the cream of the material.

Kinograms is to be released twice weekly, on Sundays and Thursdays.

Suit Over "Whip"

Alleging breach of contract and failure to return to him the $3,000 he paid to bind the contract, Waldo Gaulke has brought suit in the New York Supreme Court to recover this sum from the Whip Feature Motion Picture Company, Inc. He makes no claim for damages for the alleged breach of contract.

Gaulke says he entered into a contract with the defendants, by which he was granted for five years the exclusive right in Argentina, Uruguay, and Paraquay of the motion picture, "The Whip," and that he paid $5,000 to the defendants to bind the bargain. Shortly thereafter, Gaulke alleges, the defendant without cause broke the contract and has failed to respond to his demands for the return of his money.

"Heart of Maryland," Vitagraph Production, Has Been Completed

Vitagraph's big special production of "The Heart of Maryland," which has been more than three months in the making under the direction of Tom Terriss, has been completed and is now undergoing the final editing at the Brooklyn studio. The Belasco play of Civil War days works out far better on the screen than most stage successes have done, it is said.

William B. Courtney has provided a splendid continuity, working in thrilling scenes not previously shown, owing to the limitations of the spoken stage.

The cast is headed by Catherine Calvert, as the heroine, "Maryland Calvert." Crane Wilbur is her leading man as Alan Kendrick.

While certain of the scenes were made at Vitagraph East Coast studios at Brooklyn, the major portion of the picture was filmed in the South. Hundreds of old Confederate uniforms were brought out of cedar chests by Southerners who displayed more than a friendly interest in the production of the famous play.

Many of the Southerners, some of them veterans of the great struggle between the North and South, volunteered and took pleasure in appearing in the soldier scenes. Rare and treasured china and silverware of the war period were gladly loaned. Everywhere Director Terriss found a contributing spirit and as the result "The Heart of Maryland" will be presented on the screen in the exact atmosphere and surroundings as of the early '60's, it is stated.

Much of the action takes place in and around a big Southern house of the Colonial type. Quite a few historic locations were used; Windy Hill Manor, where Aaron Burr once was concealed; Longwood, otherwise known as "Knut's Folly," a magnificent building commenced during the Civil War, but never completed, and "The Briars," used at various times by General Grant as his headquarters.

New Philadelphia Movie Theatre

Philadelphia is coming into the motion picture spotlight with new theatres. The Stanley will open soon and Griffith and Fox have sites for houses. The newest addition is the Grant, a neighborhood house located at 4022 Girard avenue, which has been built by Philip Green. It seats about 500, with provision for another 500 standees.

Mayer Selects "Muffled Drums" as the First Stahl Production

Louis B. Mayer has selected and is now casting his first John M. Stahl special production and this honor falls to Perry N. Vekroff's story, "Muffled Drums." The selection of the cast, which will be an all-star one, is nearing completion under the guidance of John M. Stahl.

Barbara Castleton, engaged as leading lady, left New York for the Louis B. Mayer studios in Los Angeles on January 30. The scenario has been completed and actual work of shooting the picture will begin on February 7.

"Muffled Drums" will be the first picture to be known as a John M. Stahl Production, a series of which will be presented by Louis B. Mayer through First National.

Metro Schedules Three Specials and Keaton Comedy for February

Three dramatic special productions and a Buster Keaton comedy constitute Metro's releases for February. The feature-length pictures will be distributed to exhibitors in the order mentioned. Doraldina, the famous dancer, in "Passion Fruit," will be available for booking February 7. Alice Lake's "The Greater Claim," whose story is of a chorus girl, who married into a prominent family that did not want her, and the Buster Keaton comedy, "The Haunted House," will be ready on the twenty-first. February 28 will bring George D. Baker's "Without Limit." It is a picturization of Calvin Johnston's story, "Temple Dusk," published recently in The Saturday Evening Post. Anna Q. Nilsson heads the cast.

The presentation of Doraldina, celebrated Hawaiian dancer, in a drama such as "Passion Fruit," in which the star is seen as Regina Dominant, a girl of the Islands, Metro feels will be an unusual screen event. The story is by Carey Wilson and Edward Lowe, Jr., wrote the scenario. Rudolph Bergquist photographed it, and special art interiors were prepared by John Hughes. Direction was in the hands of John E. Ince.

"The Greater Claim," in which Alice Lake appears as Mary, was formerly titled "Mother Love." and she declares she has been given the most ambitious part in her histrionic career. Mary is a show girl who marries "Chuck" Everard, wealthy and well-born. His family objects to the point of kidnapping the young husband and trys to buy a divorce from Mary. Disgusted, she returns to Broadway, only to be brought to a sense of responsibility by the birth of a son. The story is the work of Izola Forrester and Mann Page. Albert Shelby Le Vino adapted it to the screen. The director was Wesley Ruggles.

George D. Baker's "Without Limit" is said to retell Calvin Johnston's magazine story with increased dramatic power. It is the romance of a girl from Broadway, and of David Marlowe, son of a minister conducting a mission on the East Side, who are wed at a midnight revel. The cast, headed by Anna Q. Nilsson, includes Robert Frazer, Robert Schable, Kate Blancke, Frank Currier and Thomas W. Ross. Mr. Baker not only directed, but scenariorized the picture. Andre Barlatier was the photographer and M. P. Staulcup the art director. It was produced by S-L (Arthur Sawyer and Herbert Lubin) Pictures.

Buster Keaton in "The Haunted House" adds another to his list of smile-getters. This comic, written and directed by Buster Keaton and Eddie Cline for Joseph M. Schenck, is a hilarious tale of ghosts and counterfeiters with slapstick cracking merrily in characteristic Keaton style.

Gets Delaware Film Charter

The Cosmopolitan Film Corporation has received a Delaware charter. Its capital is $500,000 and the incorporators are T. L. Croteau, M. A. Bruce and S. E. Dill, all of Wilmington.

New Detroit House

J. C. Ritter has organized the Rivola Theatre Company and will build a theatre seating 1,500 on Cadillac avenue, near Forest, in Detroit. Mr. Ritter is now president and general manager of the Rialto Theatre Company, operating at Mt. Elliott and Gratiot.

Building in Baltimore

The Washington Theatre, Pennsylvania avenue at Biddle street, Baltimore, Md., is now under construction. It will be for colored people. David Schwaber, president, will be manager.

"The Nut," United Artists' Film, Is to Be Released on March 13

Upon his return from California recently, Hiram Abrams, president of United Artists, announced that the next Douglas Fairbanks production, "The Nut," which he viewed while at the studio, would be released on March 13, and that as the attraction to follow "The Mark of Zorro," the exhibitors of the country will have a picture which will give them another real box-office winner.

In this story Fairbanks takes the part of an eccentric young fellow whose hobby is invention. He is deeply in love with a girl. Having laid siege to her heart, he invents ways of pleasing her and he also invents ways of getting out of the troubles caused by his inventions.

Many complications are developed in the story when "Doug" undertakes to win the hand of the girl by obtaining for her permission to use the homes of a number of wealthy persons in a philanthropic project through which she hopes to make better citizens of New York's slum children.

He is opposed in this plan by a very plausible chap who poses as the girl's benefactor, but who in reality is the proprietor of a gambling house. With this opposition there comes into the story many difficulties which keep the hero on the jump.

Marguerite De LaMotte, who was "Doug's" leading woman in his last picture, is cast for the leading role in this one also. "The Nut" was directed by Ted Reed and the story is by Kenneth Davenport.

EDYTHE GOLLOS
Known as "the woman behind the throne" in the Gollos Enterprises of Chicago

Loew Circuit Standardizes with Simplexes; Campbell Supervises

Following closely upon the heels of the announcements of important Simplex installations in numerous, well known quarters, comes a piece of news that will, no doubt, be looked upon with considerable interest by progressive men in that circle, comprising projector builders and users.

This relates to a recent determination by the officials of the Marcus Loew Circuit to standardize the projection room equipment in its theatres with Simplex Projectors. And not only has the standardization idea been adopted in theory, but has become so effective in practice, that more than two dozen Loew theatres in various parts of the country have already become Simplex-equipped.

Among these houses are the Strand, Palace and Joel's theatres, Athens, Ga.; Loew's Theatre, Ottawa; Uptown, Toronto; Yonge Street, Toronto; Uptown, Windsor, Canada; Metropolitan, Memphis, and Palace, Memphis; State, Eureka, Cal.; State, Sacramento, Cal.; State, Indianapolis; Park, Palace and State, Cleveland; Orpheum, Boston; New York, 116th Street, Burland, National, Boulevard, Elsmere and Rio theatres, all of New York City; Hippodrome, Baltimore. Most of them have two Simplex machines and some of them three machines.

It is in order to introduce the man under whom the many details connected with the smoothly running performances of this great number of projection rooms are taken care of. Michael J. Campbell is chief supervisor of projection for the Loew interests. He has been with the Loew organization for fifteen years.

Eighteen years ago Mr. Campbell had charge of the Miles Brothers repair shop through which passed all of the projection equipment both before and after being used on "one-night" stands and road shows that the Miles Company specialized in, and where, under Mr. Campbell's supervision, all projection equipment was thoroughly overhauled and inspected.

During this period Mr. Campbell also operated at the old Grand Theatre on Grand street, which was then conducted by the Automatic Vaudeville Company. Three years later he joined the Loew Company, which had just opened its first theatre at Lenox avenue and 125th street. Mr. Campbell was chief projectionist then and has since that time supervised the installation and lay-out of every Loew theatre projection room.

Today, Mr. Campbell not only takes care of the many details that are a part of the making-ready and actual maintenance of the many Loew projection rooms, but he collaborates with the architects and builders of the new theatres as well. There are fifty-five projectionists, not including assistants, under Mr. Campbell's direction. He is also one of the original members of Local No. 306, I. A. T. S. E.

MICHAEL J. CAMPBELL
Chief supervisor of projection for the Loew interests

Making the Dime Work

Eulalie Jensen, playing a leading role in the all star David Fischer special, "In the Shadow of the Dome," shortly to be released, and now engaged in portraying the Nance O'Neil role of Raimunda in the picturization of "The Passion Flower," was at first considered too young for this role. But Miss Jensen cleverly tricked time by applying with assiduous care and much skill a ten-cent piece shadows that did the ageing work of years. And this is no dime novel story, either.

United Artists Film Is Drawing Capacity Crowds in Los Angeles

Reports from all sections on the latest Mary Pickford production to be released by United Artists, "The Love Light," say it is doing tremendous business and that exhibitors are extending their runs to from two to three times their usual policy.

On account of the capacity houses the production drew the first week at the California Theatre, in Los Angeles, the management retained the film for a second week. The management determined also that if the production did capacity business on the second week it would be held over indefinitely.

In Los Angeles the picture will also have a second run of three weeks at the Miller Theatre, which will be followed by a third run of two weeks at the Garrick Theatre. All three of these houses are changing their standard policies so as to give this production longer showings.

A letter to Hiram Abrams, president of United Artists, from Max Schafer, of the Temple Theatre, of Bellaire, O., said: "I want to congratulate you and your company on "The Love Light." It is without doubt the very best picture Mary Pickford ever made and in my opinion one of the very best productions that are turned out once in a great while, that are real business builders for any theatre that shows them."

E. H. Gerstle, manager of the Valentine Theatre, of Toledo, O., wired that "My patrons and the press think 'The Love Light' the best of all the Pickford productions and heartily agree with them."

At present Miss Pickford is at work on her next United Artists production which will be released shortly, but which is not as yet definitely named. It will probably be called "Through the Back Door."

Equity Officials Discuss Ways and Means to Exploit "Hush"

That Equity's fifth Clara Kimball Young production, "Hush," is to be given excellent attention by exhibitors in the way of advertising and exploitation was again demonstrated recently, when Leo Barclay, of the Grand Amusement Company, Johnstown, Pensylvania, sat at a round-table discussion in the Equity New York office on the exploitation of the picture for his three theatres—the Nemo, Fairview and Grand.

It was the consensus of opinion of all present that the most effective advance interest in the picture would be obtained by the simple use of the word "Hush" without explanation or addition. The reason for this action is to arouse mystery and suspense in the public mind.

Co-operation with all organizations and institutions where the command "Hush" would be fitting was also suggested at the conference. In theatre, motion-picture houses, concert-halls and similar public resorts, the display of a sign reading "Hush" would be welcome, and would give wide publicity to the title of the Young production. A novel and effective use of display cards in public schools with the injunction "Hush" neatly printed would be acceptable as a substitute for cards reading "Silence" in classrooms.

One of the "stunts" that Barclay expects to bring most response is that of a free Sunday supplement given to readers of the most popular newspaper in Johnstown, consisting of a familiar picture showing a child asleep, with the title "Hush" at the bottom.

Schable Is Not Always the Villain

Robert Schable, who plays the heavy lead in a big episode of Fox "Blind Wives," and who has just completed work as the heavy lead in "Without Limit," a George D. Baker production, has not always been the disliked third of the screen triangle. For ten years Schable was John Drew's stage director, and acted in a similar capacity for Ethel Barrymore, Nazimova, Marie Doro and others. Schable's drifting into heavy leads in motion pictures was an instantaneous matter—George Fitzmaurice, Charles Maigne and other noted directors recognizing in him precisely the type to put the punch into the story. And for several years, now, Schable has been doing the "heavy punch" act. Among his big 1920 releases are "On with the Dance," "The Stolen Kiss," "The Romantic Adventurer" and "Blind Wives."

Pioneer Completes Press Book for Its Film, "The Barbarian"

An interesting press book has just been completed for "The Barbarian," which will shortly be released by the Pioneer Film Corporation through all its exchanges extending from Maine to California. The important thought that dominates every page has to do with furnishing helpful guidance to the exhibitor, it is said.

The New York exchange of the company has commenced its bookings on the picture with greater success than that of any of its special releases in the past two years, it is stated. First run houses in every section of the Greater City have made arrangements to play the picture, it is reported.

Monroe Salisbury is the star and is supported by an unusual cast including Jane Novak.

From other exchanges of Pioneer where bookings are now being made, indications point to "The Barbarian" doing the biggest business of any Pioneer release in some time.

Methodists and Films

The Methodist Episcopal Church is taking over a four-story building in Chicago for the manufacture of religious and missionary films for church, Sunday School and community work. There will be a white list of films already in existence which have the approval of the church.

"One Man in a Million," Beban Film, Now Heading for Chicago

"One Man in a Million," the George Beban super-special production which is being released by Robertson-Cole, has turned its triumphant course northwestward, after a sweep through the South. It is heading toward Chicago, which it will reach soon after the middle of February, and where more than three full weeks will be played.

Starting at Newark, N. J., where its national premier was marked by the personal appearance of Mr. Beban, who wrote, directed and acts the leading role in the production, "One Man in a Million," went to Atlanta, Ga., after which it went to Nashville, Tenn., where it played at the Orpheum Theatre, controlled by the Crescent Amusement Company. Its next engagement was at the Strand Theatre, Louisville, of which Col. Fred Levy is proprietor.

Intervening between this engagement and the Chicago runs will be stops in Indianapolis, Detroit, Cleveland and Milwaukee. These engagements are all included in the $100,000 worth of contracts which Mr. Beban had obtained for the picture at the time he arranged for its national distribution with Robertson-Cole. In each city where the picture has been shown so far it has proved a sensation, it is stated.

Proving itself a complete vindication of Mr. Beban's assertion that clean, wholesome pictures will draw in the long run better than productions which are built upon the extreme and exaggerated sex theme, the production is being supported on every side by dozens of organizations which are allying themselves with the earnest movement, which is evident in many quarters for cleaner pictures.

Spoke Before Legislature

While in Nashville, Tenn., Mr. Beban, who is appearing with the production for a limited tour, was invited to speak before the state legislature. In reporting this, one of the Nashville newspapers said: "'There will be no necessity for censorship or closing on Sundays when the little producers, the parasites of the trade, are wiped out, and we get clean, wholesome pictures,' declared George Beban, noted motion picture actor, in a talk to the joint session of the state legisature today at the capital. Mr. Beban is making a coast-to-coast tour of the larger cities of the country, making appeals for better, cleaner motion pictures in connection with the showing of his picture, "One Man in a Million."

The Chattanooga News, in reporting his visit to that city, told of a similar address, and added: "The first three days of this week Mr. Beban played in Atlanta, Ga., and the reception accorded him in that city was the same in many respects. Mayor James L. Key presented him with the key to the city of Atlanta on the city hall steps and publicly thanked him in the presence of more than 5,000 citizens of that city for his campaign in behalf of cleaner motion pictures."

PEARL DOLES BELL
who offers her services to producers for writing of correct subtitles

Gambling House in Baker Film Is Not Copied from Canfield's

Metro Pictures Corporation announces the Versailles gambling house, incident to the story of George D. Baker's production of "Without Limit," is not copied from the establishment of Richard Canfield.

The story "Temple Dusk," from which "Without Limit" was adapted, when published in the Saturday Evening Post caused widespread speculation as to the original of the resort of chance which the author, Calvin Johnston, described so graphically. The Versailles gambling house is the scene of much of the action of "Without Limit" and Calvin Johnston states that it was not his intention to suggest this resort in the gambling establishment he created in his story.

Mr. Johnston is a Missourian by birth, and although he has lived many years in New York, and seen much of its night life under varied conditions, he never in the past chanced to enter Canfield's famous gambling house. The Versailles, however, which is presided over by Clement Palter, the aged gambler, in the story of "Without Limit" is said to be a gambling house no less unique, in its particular way rivaling Canfield's in its luxurious fittings and suggesting the spirit of chance in the carved statue of The Dicer, before whom Palter, the superstitious proprietor, pays daily homage.

"Without Limit" was produced by Arthur Sawyer and Herbert Lubin. George D. Baker adapted and directed the picture with a cast including Anna Q. Nilsson, Robert Frazer, Thomas W. Ross, Robert Schable, Charles Lane and Kate Blancke.

Paramount Is Releasing Two Films by Special Producers

Paramount presents on its release schedule for January 30 feature films directed by two of its special producers—the George Fitzmaurice production, "Paying the Piper," and the Charles Maigne production, "The Frontier of the Stars," starring Thomas Meighan.

A new screen luminary, it is said, sheds lustrous light in "Paying the Piper." She is Dorothy Dickson, well known for her dancing, singing and acting in "Oh, Boy!" and "Lassie." In "Paying the Piper," Miss Dickson makes her first screen appearance and it is said that the debut is a most auspicious one.

The story was written by Ouida Bergere, and featured with Miss Dickson in the cast are Alma Tell, George Fawcett and Rod La Roque. Other well-known players also seen are Katherine Emmett, Reginald Denny and Robert Schable.

In this, her latest screen story, Miss Bergere presents characters said to be typical of the monied classes of New York. How they lose their wealth and are regenerated when they are forced to put a real value on love, friendship and other human qualities makes a picture which Paramount claims has a universal appeal.

Unusually Lavish

It is, in fact, a companion picture to "On With the Dance," the first Fitzmaurice special production for Paramount, which Miss Bergere adapted from Michael Morton's play and which proved one of the biggest successes of Paramount's 1919-20 series. The production is said to have been dressed up with unusual lavishness and the photography by Arthur Miller is of high grade.

Thomas Meighan himself was responsible, in a way, for Albert Payson Terhune's story, "The Frontier of the Stars," being filmed by Paramount, for when he read the story when it came out serially in a magazine, he immediately requested that it be purchased and that he be starred in it.

Well Booked in Eastern States

Heavy bookings for "Their Mutual Child" have been reaching the American central office in Chicago from all parts of the country. The film is considered an excellent vehicle for the popular emotional actress, Margarita Fisher, giving her the part of a modern society girl in which there is plenty of scope for acting.

Makes Extended Runs

In Ohio the National Theatre of Akron has secured this production for extended runs. The Crescent of Boston Road, Bronx, also will feature it for several days, and the Regent at Albany, N. Y., has arranged for a showing. It is noted that the bookings are particularly strong in the Eastern States.

"Their Mutual Child," picturized from the popular novel of the same name, by Pelham Grenville Wodehouse, is a breezy comedy in eugenics.

"Camille" Selected by Nazimova as Her Next Special Production

Nazimova's next production will be "Camille." June Mathis, who adapted the Ibanez "Four Horsemen of the Apocalypse," has prepared the screen script for the Dumas classic; and Rudolph Valentino, actor of Julio Desnoyers in "The Four Horsemen"—the principal male role—will play Armand in "Camille."

Among the other members of the cast thus far chosen are Rex Cherryman, the youthful actor who appeared as the playwright in Nazimova's "Madame Peacock;" Arthur Hoyt; Zeffie Tillbur, versatile character actress, who just has completed an important role in Metro's production of "Big Game;" Ruth Miller, and Consuelo Flowerton.

Ray Smallwood, who directed the three last Nazimova pictures, is serving in the same capacity.

The appearance of the popular Russian star in the Metro picturization of the notable Dumas drama follows the announcement of the purchase of "Aphrodite," which it was planned would be Nazimova's next screen production.

The nature of "Camille," however, proved to be better suited to the requirements of the Russian actress and a change to the latter production was made.

BRITISH FILM COMPANY registered, wants to increase its Capital to £25,000. Four scenarios ready to produce. (Genuine concern.) Apply Box 183, c/o Moving Picture World, New York.

Pathe "Bob and Bill" Series to Show Thrilling Hunting Scenes

The most remarkable series of single reel motion pictures ever seen upon the screen, says Pathe, bringing before the public the actual hunting and trapping of the wildest animals of the American woods, and in which two typical American youths are featured, have just been acquired by Pathe Exchange, Inc. Produced by Cyrus J. Williams, and distributed by Pathe through arrangements made by Arthur S. Kane, "The Adventures of Bob and Bill," are certain to establish a new standard for single reel entertainment, it is said.

"Bob and Bill" in every-day life are William and Robert Bradburg, eleven-year-old twins, sons of Robert Bradbury, who wrote and directed the series of Tom Santschi westerns, which Pathe also is releasing.

These single reel subjects are not nature studies. They are miniature dramas, with a goodly share of comedy, in which one of the most remarkable canine actors on the screen has a share. It is said to be a certainty that every class of audience will get the fullest measure of entertainment from these pictures.

Releasing arrangements for the series have not been definitely determined, but within a short time it is expected they will be announced, together with the release date of the initial production. It is explained that several auspicious circumstances, seldom existing in real life, enable the producer to combine in these pictures thrilling stories and reliable nature studies.

Separate Technique

You are present at the scene of all the preliminaries and the capture itself of coyotes, bears, wildcats, wolves, raccoons, and you observe with fascinated interest that each capture demands a separate and established technique. There are refinements of these processes, too, that will astonish grizzled old trappers of times past—for Bill and Bob, while natural-born woodsmen, are masters of the latest reliable discoveries about wild animals and "miss no tricks."

Pearl White Is in a Novel Role

Following Pearl White's big success in "The Thief" produced by William Fox from Henri Bernstein's stage play, the Fox office reports equally heavy bookings for the first week of "The Mountain Woman," released on January 23, with Miss White in the stellar role. This feature, based on Charles Neville Buck's well-known novel, "A Pagan of the Hills," presents the star in a role as novel as it is picturesque—the role of a girl reared as a boy in the Kentucky hill country and endowed with traits well-nigh masculine—but through which penetrates on provocation the "eternal feminine."

Big Booking Plans in Making for Fox's "A Connecticut Yankee"

Spurred by the success of "A Connecticut Yankee in King Arthur's Court" in Miller's Theatre, Los Angeles, where it was given a pre-release run, the Fox Film officials are planning for the biggest booking campaign of its career.

The organization at present is giving its closest attention to the presentation to exhibitors throughout the country of this picture, which has done and still is doing a capacity business at Miller's Theatre.

According to the Fox officials, no exhibitor will be allowed to book the film until he has seen it screened. The reason for this is that the officials want every exhibitor to get the enthusiasm they themselves have for this Mark Twain picturized story and then go out and put it over in the biggest possible way.

The picture is now in its sixth week at Miller's Theatre. Its success there was made in the face of big competition, "The Mark of Zorro," with Douglas Fairbanks, was playing in Los Angeles during four weeks of the run of "A Connecticut Yankee," and there were other big pictures and attractive programs offered to the city's picture-going public at the same time.

The Fox officials say that "A Connecticut Yankee" has more laughs in it than any picture ever made; that it is a spectacle as colossal as any ever presented to the public; that it contains all the subtle humor of Mark Twain; that the acting and direction are perfect, and that it contains absolutely the best box-office mouth-to-mouth advertising possibilities of any production ever handed to the exhibitor.

The picture was directed by Emmett J. Flynn in California. After months of planning and more months of building, he had ready for photographing an imposing castle with nine lofty towers—the home of King Arthur; and it must be remembered that much time was consumed in gathering data from all authentic sources dealing with the Arthurian era. The costumes for the knights, the decorations and the model of the tents and the banners that waved over them called for painstaking care.

The painting and stenciling of the tents and banners kept the entire Fox west coast staff busy for several weeks. Then there is the castle of Queen Morgan Le Fay. One of the most thrilling and spectacular incidents in the picture takes place in this castle. It is eventually blown up, and the crash of the huge falling columns is remarkably realistic, it is stated.

Hutchinson Says Film Is Excellent

American Film Company, Inc., has recently released another super-special in which Nigel Barrie has the leading male role. It bears the title "Their Mutual Child," and is said, by those who have seen it, to be fully as amusing as "The Blue Moon," the preceding "Flying A" subject, is dramatic. It is a story of modern society life and is enacted by a cast of specially selected players amid scenic backgrounds of a rather unusual nature, it is said. Nigel Barrie plays opposite Margarita Fisher.

"I feel sure," says President Samuel S. Hutchinson, of American, "that every exhibitor who praised 'The Blue Moon' will find 'Their Mutual Child' equally to his liking. It is a story that for humor has seldom been equaled. From the first reel on to the very end there is never a let-down in the suspense element."

A well-known critic, who looked at the film at a pre-release showing, said: "I don't recall having seen a film in over a year in which the humor and pathos have been so excellently blended."

New Ray Film Scheduled for St. Valentine's Day

First National has changed the release date for Charles Ray's next picture, "The Old Swimmin'-Hole," in which Arthur S. Kane will present the star, to February 14th. Even this adaptation of James Whitcomb Riley's heart-interest poem is considered to be a peculiarly fitting release for St. Valentine's Day.

Ezra Slips Candy

When Ezra slips candy hearts with such messages as "I Love You," "Be Mine," and "Kiss Me," into the hands of the fascinating but fickle Myrtle, there is something strongly suggestive of the St. Valentine spirit.

The picture is a succession of scenes from the every-day life of the normal American village boy and girl. Mr. Ray described the spirit of the piece when asked how he acted the part of the mischievous, barefoot Ezra. "I don't act it," he said, "I simply live over again many scenes of my own boyhood."

Is Simply Healthful

In selecting his favorite poem, "The Old Swimmin'-Hole," for picturization, Mr. Ray insisted that the film must adhere closely to the time and locale of the original, and Bernard McConville, who made the adaptation, and Joseph de Grasse, who directed the production, are said to have followed instructions to the letter. The period pictured was a generation or two ago but customs change slowly in the small interior towns and "The Old Swimmin'-Hole" is simply healthful, wholesome human nature all through.

AT THE FOUNTAIN OF FASHIONS—THEY POSE!
That's what he's doing—"Pinning It On," which is title of Pathe's new Vanity Fair Girls Comedy

In the Independent Field

By C. S. SEWELL

Doubleday Erecting Studio for Capital's Lester Cuneo Features

Doubleday Productions Company have broken ground for a new studio near Hollywood, Cal., which will cost in the neighborhood of $150,000, and which will be used in the production of Lester Cuneo features for Capital Film Corporation.

For several months the Doubleday organization has been searching for suitable studio space, but not finding what they desired, decided to build their own studio. It will be almost entirely an open-air studio, glass covered, 12,000 square feet of glass being used to roof the studio proper, providing for the shooting of ten scenes simultaneously, together with laboratory and projection space.

There will be several few features in connection with the studio. There will be also provided a herd of Holstein cattle with sufficient grazing space and a corral in which one hundred horses will be housed, and a new departure will be a riding school for training the sporting cast, particularly in connection with dare-devil and stunt riding.

The plans call for Wednesday being "stunt" day. No actual filming will be done on that day, it will be a day of relaxation and recreation for having fun and instilling pep into the organization which it is believed will be evident in the finished pictures.

It is expected the new studio will be ready for operation by April 1.

Outlook Pleases Victor B. Fischer

Victor B. Fischer, general manager of Associated Photoplays, who recently established an office in New York, believes that the independent producer is now in the ascendant and that within a short time exchanges will be purchasing productions in greater quantities than ever before. His company is therefore making their plans with this in view and are negotiating with a number of independent producing companies to secure a greater amount of merchandise for months to come.

Mr. Fischer is enthusiastic over the outlook and believes that the ranks of the independents will be augmented by many of the biggest persons in the industry heretofore identified with other channels. He reports that exhibitors are more and more favoring the independent exchange, particularly in the Middle West. He plans, as soon as arrangements are completed to send representatives to all the state rights exchanges.

Forsakes Stage for the Screen

As the result of viewing her own work in A. L. Gilbert's "Is a Mother to Blame," Carolyn Larkins, who appeared in one of the leading roles in the musical comedy "Listen Lester," and also in Ziegfeld "Follies," has decided to devote the remainder of the year to work before the camera, having secured a release from her manager. The Gilbert picture, which was staged by Roy Sheldon, will be ready for distribution within a short time.

Second Announced

Reelcraft Pictures Corporation announces the title of the second Alt and Howell comedy in the series of two-reelers being made by the Union Film Company will be "You Can't Tell." This will follow "Marked Women," and is described as a clean comedy with plenty of pep and pretty girls.

Slaying the "Bugaboo"

ONE more nail has been driven into the coffin of the old "bugaboo" that first-run houses will not run independent pictures and that it is no use trying to book this kind of business.

This time it is the New York Strand which did the trick by running one of the C. B. C. Film Corporation's "Hallroom Boys" comedies, "A Dog-gone Mix-up," which judging by the laughter and applause of the audience throughout the week, made a decided hit.

Bear in mind, Mr. Exchangeman, that this is not an isolated case but simply one more link in the chain of evidence. Independent pictures, both features and short stuff, have been booked by high class first-run houses in a number of cities.

This all goes to show that it is not the maker of the picture but the quality of the picture itself which counts with the exhibitor who is looking primarily for attractions that will appeal to his patrons.

That the very best bookings in the country are open to the independent exchanges when they can "deliver the goods" has already been demonstrated time and again, and whether bookings of this kind will increase or diminish, is up to you, and will depend upon the kind of attractions you can offer.

The main reason for the increase in high-class bookings for independent subjects is the fact that there has been a marked increase in the number of high-class pictures that are being offered through this channel.

It is a plain question of quality; poor pictures get poor bookings, better pictures better bookings, and the best pictures when properly handled and exploited will find the best bookings open to them whether they are produced and distributed independently or otherwise.

This leads us right back to the point which we have endeavored to stress in this department time and again: that it is the quality picture upon which the independent market must depend if its hopes for continued success and expansion.

C. S. SEWELL.

Screenart Offers Feature Reissues

The Screenart Pictures Corporation, of 220 West 42nd street, New York, announces a series of ten all-star re-issues, each of which is said to have met with popular favor several years ago. The following pictures are included in the series: "The Light of Western Stars" with Dustin Farnum, "Playing Square" with Gladys Hulette, "Playthings of Passion" with Kitty Gordon, "An Amateur Orphan" with Gladys Leslie, "Mary Lawson's Secret" with Charlotte Walker, "A Man In the Open" with Dustin Farnum, "Hinton's Double" with Jeanne Eagels, "Adele" with Kitty Gordon, "Just His Wife" with Gladys Hulette, "A Man's Fight" with Dustin Farnum. They will go through the independent exchanges and are announced as being sold on an unusually low basis.

Newest Hallroom Is Movie Satire

A satire on getting into motion pictures is "In Again-Out Again," the firth of the series of new Hallroom Boys comedies being distributed by C. B. C. Film Sales Corporation. In this picture the producers have seen the humorous side of their industry and presented it as a farce said to be unusually funny and the best of this series so far.

Percy and Ferdie after several vicissitudes find themselves at a studio and proceed to attempt "to get into the movies" with laughable results. I was directed by Del Pratt under the supervision of Harry Cohn. The cast includes Sir Smith and Harry McCoy as Percy and Ferdie, together with Polly Moran, Lillian Hackett and others.

Another Exchange for Philadelphia

The Red Seal Film Corporation, of 1331 Vine street, Philadelphia, has been incorporated under the laws of Delaware and will conduct an independent exchange covering Eastern Pennsylvania and Southern New Jersey. It is under the joint management and ownership of W. R. Priest and C. W. Reynolds.

Mr. Priest was for a number of years in charge of World Film interests in Philadelphia, and Mr. Reynolds has previously been associated with Mr. Priest in other enterprises.

In the Independent Field

Shepard Heads Company Screening Clever Items Published in "Life"

The mystery which has surrounded the rumored connection of the magazine "Life" with the motion picture field has been dispelled by the announcement that the Key Holding Corporation, a new company composed of men long identified with the amusement business, will offer one reel a week, titled "The Good Things of Life," which, it is announced, will bring the good things of "Life" to the silver sheet.

The filming of this material will be under the direction of Ashley Miller, a pioneer director who has made features for Edison, Pathe, Famous Players, Vitagraph and other companies, and it is promised that the manner in which it will be handled will constitute something really new.

The president of the corporation is Harry J. Shepard, who is also associated with the Charles Urban industries and was for three years general manager of W. H. Productions, in which capacity he handled the unique and highly successful exploitation campaign for "Mickey."

The treasurer of the company is Arthur Bergh, who is director of recording for the Emerson Phonograph Company and who for six years was director of the municipal concerts for New York following engagements at the Metropolitan and with the New York Symphony.

Mr. Shepard has already inaugurated a unique exploitation campaign on this one reel feature, which will include a publicity tie-up with "Life," and announces the following artists and authors will contribute to "The Good Things of Life": Charles D. Gibson, James Montgomery Flagg, Thomas L. Mason, Oliver Herford, Carolyn Wells, Wallace Irwin, Walt Mason, George Ade, Irvin S. Cobb, Don Marquis, Meredith Nicholson, Dr. Frank Crane, Maxfield Parrish, Eliot Keen, Coles Phillips, Montague Glass, and others.

Reelcraft Reports Two Large Sales

George West, territorial salesman for the Reelcraft Pictures Corporation, closed negotiations in Boston for the distribution of the entire Reelcraft program releases through the exchanges of Samuel V. Grand for the New England states territory.

Another sale announced by Reelcraft is the "Romances of Youth" series, the Paragon comedies featuring George Clarke, the Royal Comedy series and the "Bud and His Buddies" series to Harry Lande, of the Quality Film Service of Pittsburgh, for his territory.

Film Market Offers Feature Which Emphasizes the Spiritual in Love

Robert W. Priest of Film Market, Inc., announces a new picture, "The Grand Passion" for immediate release on the state right market. The story is described as being based squarely on the proposition: "Is a woman loved for beauty of body or beauty of soul?" and the treatment is such as to emphasize the pure and spiritual in love.

It is stated that although the theme deals with the primitive as well as the spiritual in man and woman, it is a picture that will appeal to the best in mankind and will pass any censorship. It is the result of the collaboration of two well-known authors, Robert McLaughlin, author of "The House Without Children," and Charles T. Dazey, author of "In Old Kentucky."

Florence Dixon is the star and to her is given the demonstration of the precepts of the theme. She is described as being one of the most beautiful girls before the camera and her work is said to bring out the deeper significance of the spiritual quality inherent in the soul of a true woman.

Mr. Priest announces it is his intention to schedule this picture at such a valuation as to give every buyer a chance to turn his money quickly. "It is the first picture I have seen in several months," says Mr. Priest, "that has what the state right buyer demands and still is not a strong sex problem likely to irritate the censors of various states. The story is so clean and pure and elevating that none can find fault with it; and yet the box office appeal is tremendous."

Arrow Announces "Cyclone Bliss" as Title of New Hoxie Feature

The second Jack Hoxie five-reel Western feature is entitled "Cyclone Bliss" and is now being released by Arrow to the Independent Exchanges. It is said to be full of action and thrills and to give Hoxie an opportunity of displaying his horsemanship and fighting qualities.

The third Jack Hoxie feature is under course of production and will be delivered to Arrow within the next two weeks.

P. B. Dana, sales manager of Arrow, states that nearly all of the territory on this series has been sold and he has received a number of telegrams from the Independent State Rights buyers praising the first Hoxie feature, "A Man From Nowhere," and asking for more like it.

The Arrow Film Corporation reports a number of sales during the past week on the two Rubye de Remer features, the Spotlight Comedies and Sport Pictorial. The publicity that has been given the Sport Pictorial through the New York daily newspapers is said to have been responsible for the sale of several additional territories on these one-reel pictures. "The Making of Man-handlers" is the last Sport Pictorial released and played recently at the Capitol Theatre, New York, and the Brooklyn Strand, where Manager Eddie Hyman put on a special prologue for it.

L. F. Kennedy Forms Producing Unit and Announces First Film

Lem F. Kennedy has completed the organization of his own company; Lem F. Kennedy Productions, and the first offering, an adaptation of the successful stage play, "The New Minister," is already under way at the Victor Studios, New York. Mr. Kennedy is directing the picture with Walter R. Sheridan as his assistant.

A series of special pictures is planned, and the second will be started soon after the first is completed. Mr. Kennedy announces his reason for the selection of "The New Minister" as the initial production was due to the success achieved this season by rural dramas depending on deep heart interest.

All of the exterior scenes are complete, and work is progressing on the interiors. Walter R. Sheridan, the minister in "Way Down East," will have the title role, while Muriel Kingston appears as the girl. The camera work is in the hands of Willard Van de Veer, formerly with Harry Levey Productions.

M. Switow Building

M. Switow will build a $125,000 picture house in Fourth street, Louisville, Ky. It will seat 1,000. The $1,000,000 Rialto Theatre building will be completed by April 1. It will seat 3,500.

Arrow to Release a Feature a Week

W. E. Shallenberger, president of the Arrow Film Corporation, has gone to Los Angeles to spend a week securing several new productions for the coming season, as Arrow plans to release at least one feature a week during the remainder of 1921. A great deal of this product, it is said, has already been contracted for and in many cases these productions will consist of series of features.

Jack Hoxie has finished two of his four five-reel features and they have been released by the Arrow. The third feature is now under course of production and will be delivered about February 10. Both of the two Rubye de Remer features, "The Way Women Love" and "Luxury" have been released by Arrow. Dr. Shallenberger expects to have eight features made for him by Morris R. Schlank, the first one to be delivered March 15.

It is expected that Dr. Shallenberger will bring back with him a number of special productions.

Bert Lubin Makes Five Big Sales

With his second offering, "West of the Rio Grande," Bert Lubin believes he will be able to even eclipse the rapid sales made on Honeymoon Ranch." Already he announces the sale of five territories: eastern Pennsylvania and southern New Jersey to Twentieth Century Film Company of Philadelphia; District of Columbia, Maryland, Delaware, Virginia and North Carolina to Reliance Film Exchange of Washington; Iowa and Nebraska to Fontanelle Feature Film Company of Omaha; Colorado, Wyoming, Utah, southern Idaho and New Mexico to the C. C. McDermond Theatre Amusement Company of Salt Lake City; and Texas, Oklahoma and Arkansas to L. C. Baxley Attractions of Dallas.

Lubin reports that Mr. Baxley after viewing the film pronounced it one of the best westerns of the year.

In the Independent Field

Comedy Company Formed in Chicago

The International Photoplay Company, of Chicago, announces a series of two-reel comedies, entitled the "Dizzy Dumbells;" two of this series are now finished, with the third and fourth under way.

The "Dizzy Dumbells" will have Art Bates and Lou Tops, known as the "Sheriff" and the "Boob" as the principal comedians. They will be supported by a competent cast in making clean, wholesome comedies.

Work Started on Salient Features

Director J. Charles Davis has started active work on filming the first feature for Salient Films, starring Muriel Ostriche. In the supporting cast are Walter Miller, who appeared opposite Rubye De Remer in her three latest productions, while the "heavy" role is being handled by Harold Forshay. The picture is being made from an original scenario. It has not yet been titled but it is a story of New York lift with a powerful story filled with thrills and tense action.

Ziegfeld Finishes Initial Offering

After eight weeks of filming at the Peerless Studios and three weeks of titling and cutting, the initial production of the Ziegfeld Cinema Corporation is now complete. It is "The Black Panther's Cub" and stars Florence Reed and was directed by Emile Chautard. The entire work in connection with the picture was by persons connected with the stage. The story is by Ethel Donaher and was scenarioized by Philip Bartholomas. The cast includes Tyrone Power, Earle Fox, Norman Trevor, Henry Stephenson, William Roselle, Paula Shay, Mlle. Dazie, Ernest Lambert and others.

Victor Kremer Takes Out $500,000 Insurance on Texas Guinan Series

Due to an accident that came near causing the death of his star, Texas Guinan, Victor Kremer, president of the Victor Kremer Film Features, Inc., has taken out an unusually large insurance policy.

The accident in question happened last week when Miss Guinan, in making a leap over a cliff in her first picture, "I Am the Woman," was unseated by her horse and thrown headlong down the side of a hill.

The scene was being "shot" under the direction of Francis Ford on a location near Los Angeles, the horse loosened a shoe, with the result that when Miss Guinan went over the cliff her charge fouled some obstacle and brought her "a cropper," nearly causing her serious injuries.

As a consequence Kremer decided that a repetition of such an accident might mean the interruption of the series of eight pictures which Miss Guinan is contracted for, and accordingly arranged to protect the same by a policy that would preclude the possibility of any loss by insurance.

The series which is to be released at the rate of two a month, commencing about March first, involved a large amount.

It is said no one company would assume the entire burden, so it was found necessary to divide the amount among several concerns. It was decided after several conferences to have issued separate policies on each of the eight pictures, each policy calling for a payment of $50,000 in case of an accident. This resolved itself into there being written eight policies, each in the amount of $50,000, or $400,000 for the whole.

Inasmuch as there were others who might be injured in the making of the pictures an additional policy of $100,000 was written to protect such members of the company who might meet with some accident that would call for the delay of the delivery, or release of any one of the series.

Totaled the amount of insurance called for to protect the release of the series on time is said to be one of the largest on record.

Reelcraft Pictures Corporation Enlarges Its West Coast Studio

The Coast Studio of the Reelcraft Pictures Corporation is to be expanded to care for several additional producing units which are being added in accordance with the plans of President R. C. Cropper for the expansion of the Reelcraft program.

The plans call for a new dark stage, enlarged property room, a new carpenter shop, an additional outdoor stage, and the addition of several new dressing rooms. There is to be a special room constructed for the handling of still plates and prints for the Reelcraft productions.

The new dark stage is already under construction, it will be ample for the working of four more units, the outdoor stage will be double the size of the present stage.

Much of the lighting equipment is being transferred from the Chicago studio, as well as several carloads of scenery and properties.

The staff of the Coast Studio is also to be augumented, and several additions have already been made. Raymond M. Freil, who animated the Mutt & Jeff cartoons, has joined the scenario staff; Dick Currier is to have charge of the cutting for the Franey and George Clark Comedies, while Walter Bell is chief cinematographer.

Amsterdam Plans Novel Stunts to Exploit "Keep to the Right"

Ben Amsterdam, head of the Masterpiece Film Attractions, of Philadelphia, selected the Equity five-reel state rights feature, "Keep to the Right," in which Edith Taliaferro sustains the leading role, for his latest purchase, and will distribute this production among the exhibitors of Eastern Pennsylvania and Southern New Jersey.

This Equity distributor has earned his reputation for sound judgment as a result of his long acquaintance in the fields of exhibition and distribution. With an eye towards the exploitation value of every picture offered to his exchange, Amsterdam chose "Keep to the Right." The calibre of "Keep to the Right" is said to make sensational exploitation inappropriate, so Amsterdam, in laying out his campaign adapted his advertising and exploitation to the character of the production.

His teaser campaign on "Keep to the Right" will be thorough. He will distribute artistic window cards in all the leading shops of Philadelphia with the inscription "Keep to the Rght" at the bottom. The upper part of the card will have blank space in which the dealer can insert a sliding slab with any appropriate message he desires, for example: Smart men wear Brown's shoes and "Keep to the Right."

An important angle of Amsterdam's local campaign is directed at the crime wave and he will endeavor to enlist the various local civic and welfare organizations in a "Keep to the Right" movement.

Kineto Receives Films from Africa

Carl von Hoffman, who was recently sent on a foreign tour by Charles Urban, president of the Kineto Company of America, is now in Morroco. A letter from him received by Mr. Urban says the first lot of negatives dealing with life in and around Tangier, is already en route. Von Hoffman will be away for about eight months.

Company Formed to Distribute Triangle Subjects in California

The Supreme Film Company of California has been incorporated for the purpose of taking over and operating the business formerly handled by Triangle Distributing Corporation with offices at 86 Golden Gate avenue, San Francisco, and 643 South Olive street, Los Angeles, the latter office being the headquarters.

The incorporation also provides the taking over from George N. Montgomery of his franchise in the Film Distributors' League, and gives the company rights to approximately eight hundred Triangle productions, with a weekly releasing schedule of one recreated picture.

The officers of the new company are: President, George N. Montgomery, formerly sales manager of Hallmark; C. S. Edwards, Jr., vice president; A. P. Michael Narlian, treasurer, and J. G. Connor, secretary. Mr. Connor, who will have charge of the Los Angeles office, and Mr. Edwards, who will manager the San Francisco office, are both experenced film men.

The company announces it has no connection with any other film companies having similar names.

SAY "HALLROOM BOYS COMEDIES"
WHEN YOU BOOK COMEDIES AND
WATCH THE INCREASE AT THE BOX OFFICE

In the Independent Field

I. M. Lesser Says "Peck's Bad Boy" Picture Will Soon Be Completed

With the return of Irving M. Lesser to Los Angeles from New York, where he has spent the past few weeks in behalf of his Western Pictures Exploitation projects, he at once delved into all matters pertaining to his initial production unit which is the much talked about Jackie Coogan of Chaplin "The Kid" fame in the screen version of "Peck's Bad Boy."

Mr. Lesser, in company with the Peck studio executives witnessed the running of all scenes filmed during his absence and was highly enthused over their merits. "I thoroughly feel," said Mr. Lesser, "that this rural story will be one of the most, if not the most novel feature seen on the screen. It will carry everybody back to childhood and the capital support that Jackie Coogan has in the story have created their characterizations to such perfection that they more than live their respective roles."

During the five weeks Lesser has been away, director Sam Wood managed to rush production to the point where it will be but a short time before the picture is entirely completed. The recent accident to young Coogan has, in no manner affected his work before the camera.

"Catchy" Sub-Titles

Mr. Lesser states that the subtitles that will be meshed into the scenes of the Peck film will be very novel and will be written by some of the most expert people in that line on the coast. Every inch of the five thousand or more feet that make up the story will be gauged with respect to comedy situations and laughs and these will be no dragged out scenes. Lesser states that the "Peck's Bad Boy" subject will take everybody back to their childhood days.

When Mr. Lesser first arranged to produce the Peck film, he calculated on a certain financial figure to cover the entire production. Due, however, to the fact that Jackie was laid up for two months through his automobile accident, and that the entire cast of players, not knowing the outcome of the accident for many weeks, asked and gained permission to fill other engagements, the cost of production will far exceed his calculations.

This necessitated a re-filming of the entire story. So with an entire new cast, work was recommenced and has kept up at a fast pace ever since. There is a strong possibility of Lesser making a second rural comedy production along "Peck's Bad Boy" lines as soon as the first is marketed. All of the late Colonel George Peck's novels have been purchased by Lesser so he will have ample material with which to work.

ATOP THE CLIFF

Grace Cunard in a scene from "A Daughter of the Law," a two-reel Star ranch western, released by C. B. C. Film Sales Corp.

Snappy Line of Accessories for Series of "Star Ranch Westerns"

A complete line of "paper," exploitation material, lobby display, and advertising cuts, copy, and mats has been prepared by the C. B. C. Film Sales Corporation in connection with the release of the "Star Ranch Westerns," the series of two-reel Western dramas this company is releasing to the independent market. It is announced by Joe Brandt, president of C. B. C., that the same care has been taken with the preparation of publicity accessories as for five and six reel features. This is in line with Mr. Brandt's strong belief in the independent field in general, and in the short independent subject in particular. "To my mind, whether a picture is long or short, the main thing is to make people want it, and to make them keep on wanting it. Just as much attention should be given to the short subject in the matter of presentation and exploitation, as to the long one," says Mr. Brandt.

"Star Ranch Westerns" is a series of twenty-six two-reel pictures, which are said to be replete with thrills and to compress into two reels, the action usually contained in five or six. Four pictures of the series have already been released, and the fifth, "A Daughter of the Law," has been edited, titled, and will be released shortly.

Newspaper Critics Praise Newest Urban Kineto Review "Babyhood"

During the current week, the Capitol Theatre, New York, is showing another of Charles Urban's Kineto Reviews. It is entitled "Babyhood" and taken with the previous pictures in this series serves to show the remarkable variety in the Kineto Reviews.

This subject has instructional as well as strong entertainment value and was highly praised by the reviewers for the daily newspapers. The Herald said, "It deals with a subject on which people can't be coached too much." The Times says, "A reel of babies of various nationalities, moods, sizes and shapes. Is there anyone to whom it is not a real joy?" And the audiences duplicated the critics' enthusiam.

For some weeks past the Kineto Reviews have been shown at the Capitol in New York, and the Strand in Brooklyn, and the audiences have registered their approval. Commencing in March the Kineto Reviews will be available to theatres thorughout the United States and Canada through National Exchanges, Inc., which includes prominent exchanges in this country and Allen Brothers in Canada.

Independent Films Takes Over Griffith Studios on Coast

Pinnacle Productions, starring Neal Hart, and Pinnacle Comedies, featuring Max Roberts, Arthur Henry Gooden Productions, and Tattenham special added attractions, unite under one banner for production in the Griffith studios on the Coast.

This is said to be the first time the association of independent producers has been effected, whereby the units will work on the co-operative plan. Eddy Eckels, president of Independent Film Association, states:

"In our dealings with the exchanges of the independent field, it has been our endeavor to establish a service that would represent what might be expected if these exchanges were a part of one of the program companies. This endeavor has met with decided success. It is with this in mind that the ambition was conceived to corral all independent producers producing for the association, on the same lot. Each company will share their proporton of the expenses and this quota will be decreased upon the addition of other units.

"I can with safety, predict at this time, big things for the I. F. A., as a result of this latest move."

Neal Hart is now working on "God's Gold." Ray Gallagher is also working on his "Crooked Trails," and two other units are in operation.

Greiver Makes Big Sales of Cuneo's

Si Greiver of Russell-Greiver-Russell, who is now on a nation wide tour of state right exchanges, taking with him prints of Lester Cuneo's latest pictures, "The Ranger and the Law" and "Lone Hand Wilson," announces he has disposed of rights on the Cuneo productions to Pearce Films of Atlanta, and New Orleans for Alabama, Georgia, Florida, North Carolina, South Carolina, Tennessee, Louisiana and Mississippi.

Mr. Greiver reports he is meeting with great response on this series, and believes from his investigation that from now on the state rights field will be in a highly prosperous condition. He expects to return to Chicago within a month and then start on a tour of the mid-western exchanges, taking with him the first prints of the new "Gasoline Alley" animated King cartoons.

Already the Indiana and Illinois rights on this series have been disposed of to Frank Zembreno of Unity Photoplay Company, Chicago, who is highly pleased with the success he has met with in handling "The Ranger and The Law."

Classy Booklet

Salient Films, Inc., has issued an attractive booklet which will be found of interest to the independent field. It contains an outline of the plans and purpose of the company, together with photographs and biographical sketches of the star, Muriel Ostriche, and the officers, President Max F. C. Goosman, vice-president, Frank W. Weeks, and secretary and supervising director, J. Charles Davis, 2nd.

Get Ready for

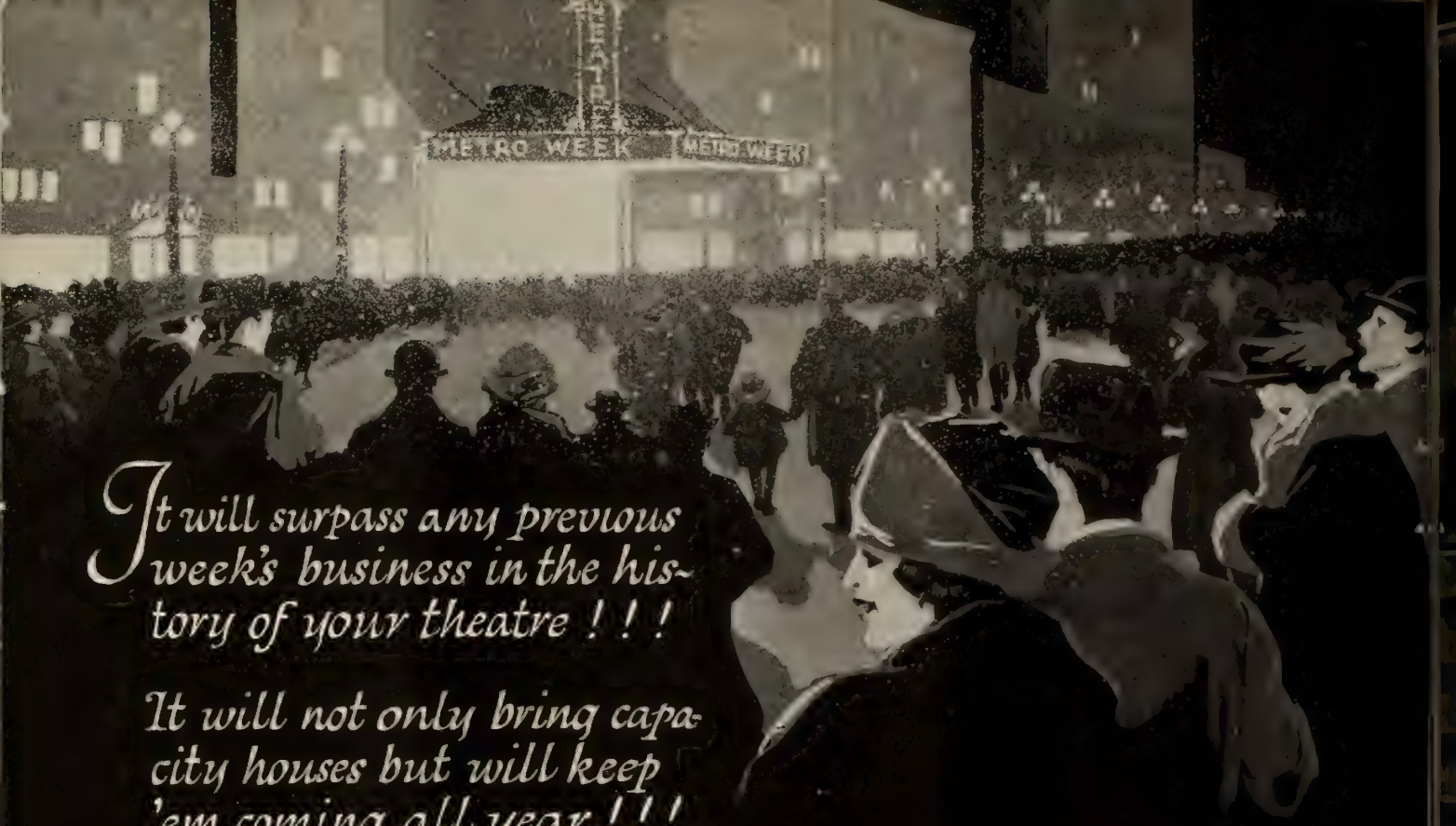
METRO

1921		FEBRUARY				1921
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

1921		MARCH				1921
SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

February 27th to March 5th

WEEK



It will surpass any previous week's business in the history of your theatre ! ! !

It will not only bring capacity houses but will keep 'em coming all year ! ! !

METRO WEEK

FEBRUARY 27th to MARCH 5th

A mammouth advertising campaign will tie up with your theatre with no cost to you.

VIOLA DANA

in

The OFFSHORE PIRATE

By F. SCOTT FITZGERALD

A bore-proof story of a girl who thought herself manproof.

Adapted characteristically by Waldemar Young from Mr Fitzgerald's SATURDAY EVENING POST *story*

Directed by Dallas M. Fitzgerald

MISS DANA AGAIN TRIUMPHS!!

METRO

Jury Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Dir...

A double barrelled attraction, powerful in theme and enchanting in beauty. It's a turbulent drama of the moon lit tropics and features the world's greatest dancer.

METRO ANNOUNCES

DORALDINA *in* PASSION FRUIT

by CAREY WILSON

Adapted by EDWARD LOWE Jr. *Directed by* JOHN E. INCE

METRO

In the Independent Field

Fine Press Book for Sunrise Film

For the Peggy Hyland feature "The Price of Silence," Sunrise Pictures Corporation, now has ready for distribution an excellent press book. It is in sixteen pages in two colors and is announced as embodying a number of new features, including several editorials.

It is reported that a number of the larger territories have been sold on this production and many excellent bookings secured. A big publicity campaign will be instituted on this picture which will be ready for release at an early date.

Exhibitors Like Farnum Features

M. H. Conhaim of the Greater Features Company in Minneapolis, who has returned from a trip to every important town in his territory, writes Canyon Pictures Corporation, enclosing letters from a number of exhibitors in Minnesota, North and South Dakota, and Wisconsin, in which they praise the drawing power of Franklyn Farnum as a star, and the value of the features in which he is appearing for the Canyon.

L. G. Darling, of Kenmare, North Dakota, says: "'The Galloping Devil' is a good picture; did a fine business." Vavrika and Kuhn, of Evansville, Minn., state: "Farnum's are the best Westerns ever shown here. Everybody pleased."

J. F. Miller of Ogilvie, Minn., says if all the Franklyn Farnum pictures are as good as "The Galloping Devil," the exhibitor who does not play them is missing something.

Among others believing these features are money getters are Blackmore Brothers, of Duluth; Kaus and Townsend, Lake Minnesota; H. A. Brumund, Thief River Falls, Minn., and C. H. Taylor, of Corsby, Minn.

Price's "Your Daughter—and Mine" Will Be Offered As a Road Show

"Your Daughter—and Mine," the Pricefilms Production which was adapted from the Stanley Houghton stage play "Hindle Wakes," will be offered in its picture form as a road show by the state right buyers.

Mr. Price says this is "a showman's picture," and is especially strong played up as a show as it will stand up because of its quality of production to the strongest line of exploitation and advertising.

In view of this the Price Company have surrounded the production with the style of advertising required for a road production. While the advertising matter can also be used in the straight presentation, it is claimed its strongest power lies in presenting the picture as a regular show.

"We believe the independent market requires something different," said Mr. Price, "and when selling the state rights exchangemen a picture with the ordinary methods of presentation and the usual sales arguments back of them, we are not giving the assistance they should have.

Mean More Money

"'Your Daughter—and Mine' will be our first picture which we will market under this plan. We will strongly urge the buyers to treat it as a road show, not only because of its quality and the splendid chance it will have as an attraction of that kind, but because it will mean more money to him and more money to the exhibitor. The independent buyer cannot afford to overlook the possibilities offered to him in a picture. He has his money invested and is managing his own enterprises and desires to secure as great profits as he possibly can from his investment, and we feel that an exceptional opportunity is open to him with 'Your Daughter—and Mine.'

"We expect during the coming year to offer only a limited number of productions, but each one must reach a certain standard of quality and also to be of such a nature that they can be played as road shows."

Dominant Program Based on Replies to Its Questionnaire

Dominant Pictures Corporation announced that the questionaire which supplemented three trips to exchanges by Jacques Kopfstein general manager of the company, will bear fruit in the organization's production activities for the coming year. It will make a special features especially for the independent exchanges.

The first release will be an adaptation of Edgar Selwyn's play, "Lonely Hearts," starring Kay Laurell of the "Follies." John O'Brien directed the production and Katherine Hilliker titled it.

The demand for comedies of feature length will be met with a five-reeler, featuring a well-known comedy star. There will also be a series of six western and northwestern features, for which a keen demand was found to exist, a well known fiction writer being under contract to write them. The st- and direction will be of high caliber.

The company will also issue a series of two-reel Western Star Dramas and twelve single-reel comedies, known as the Newlywed series, in which Rosemary Theby and Harry Myers will be featured.

Radiosoul Is Preparing Another Feature Film for Distribution

L. E. Miller, president of Radiosoul Films, Inc., who has just returned from a trip to the West, reports he found a change in the attitude of exhibitors regarding foreign made productions, and that great interest is being shown in the Ibsen production, "A Man There Was," being distributed by his company.

This picture is being handled by the following exchanges: Pioneer in New York and northern New Jersey, Eastern Feature Films in New England, Southeastern Pictures Corporation in seven Southeastern states; Crescent Theatres for the Pacific Coast; Ohio and Kentucky by Pioneer, and Oklahoma by Tucker Brothers.

Mr. Miller cut his trip short in order to get his organization's second picture, "You and I," with Victor Seastrom as star and director, featuring Edith Erastov and Lillian Walker, ready for distribution. This picture is based on "Eyvind of the Hills," which was presented as a stage play at the Greenwich Village Theatre, with Margaret Wicherley in the lead.

Hadley Is Titling Talmadge Re-issues

Horizon Pictures, Inc., the new organization headed by Franklyn E. Backer, which as previously announced exclusively in this publication, will reissue a series of fourteen Norma Talmadge two-reelers, has opened offices on the second floor of the Times Building, New York.

These pictures are being re-edited by Hopp Hadley and Mr. Backer reports great interest has been shown by state rights buyers in the series, sixty telegrams and as many letters having been received within the last few days.

A full line of advertising matter is now ready on the first three, including one-sheets and three-sheets, hand colored photographs for lobby display, and slides. Mr. Backer will also issue two five-reel pictures at an early date.

Film Distributors League Will State Rights Triangle Re-issues

The Film Distributors League, composed of independent exchanges covering seventy-five per cent of the territory of the United States with S. A. Lynch Enterprises handling the remainder, is handling a series of Triangle reissued which will be released one each week, consisting of one hundred subjects, including the following: "Sudden Jim" with Charles Ray, "Iron Strain" with Dustin Farnum, "Girl of the Timber-Claims" with Constance Talmadge, "Back of the Man" with Dorothy Dalton, "Honorable Algy" with Charles Ray, "His Picture in the Papers" with Douglas Fairbanks, "The Disciple" with William S. Hart, "Every Woman's Husband" with Gloria Swanson, "One Shot Ross" with Roy Stewart and "Atta Boys Last Race" with Dorothy Gish.

The league which will hold a convention in New York at an early date at which time the buying of negatives will be discussed, is composed of Herman Rifkin, Harry Lande, Brown and Daniels, Von Ronkel and Fleckles, Friedman Film Corp., Zacherl, Hurlbut & Saxe, Alexander Film Corporation, H. Kyler and W. A. Peterson, Mr. Garner of Washington and Mr. Montgomery of Los Angeles.

GREATEST SINGLE REEL IN FILMLAND
'Screen Snapshots'

Short Subjects of Importance

"Pinning It On"

In this one-reel comedy, directed by Nick Barrows and released by Pathe, Eddie Boland appears with the Vanity Fair Girls. The latter pose as models for an artist and Eddie gets the job of draping them in fine attire on the night of a ball. All goes well at this swagger event until the draperies loosen and begin coming off. The subject is extremely breezy in treatment, yet quite delicately handled. It has much that will be of special interest to women and men as well. The humor is effective without being vulgar. This should appeal to high class houses where broad comedy is acceptable.

"Milk and Yeggs"

A fairly strong comedy in one reel written and directed by Chuck Riesner and released by Universal. The incidents center about the supposed presence of sneak thieves in a family apartment, the scare all being created by a baby in search of its bottle of milk. The child's acting is very good, though the general movement of the comedy is quite vague. It has not been developed smoothly but contains an average amount of amusement.

"Won One Flivver"

A one-reel Universal comedy, written and directed by Chuck Riesner. A young married man holds the winning ticket for a flivver, and the parts are all sent to his apartments where the car is assembled. Later another claimant appears and wants to take the prize with him, but flees when a policeman threatens him with arrest. The flivver settles the controversy by blowing up. This is attractively presented, but ends without getting a full humorous effect. In spite of its incompleteness it has a good comedy touch and carries the interest quite well.

"Nature's Handiwork"

A biological film of the lepidoptera that is truly remarkable in the photographic treatment of the subject matter and amount of information contained in the sub-titles, is this number of the Kineto Review. This film goes into detail and where required to make the subject clear to the spectator or student photographic magnification is employed. There are thirty-two sub-titles, which explain as many phases of the structure, life and transformation of the butterflys and moths shown. To mention a few of the insects, of which different phases of their life are portrayed, are the Vanessa, clothes moth, elephant and Privet hawk moths, peacock, camberwell, Tortoiseshell and Asiatic swallow butterflies. This extraordinary reel was made by Prof. F. P. Smith and Charles D. Head.

"Urban Movie Chat No. 41"

The subjects seen in this issue of the Movie Chats are many and diverse. In Cairo, Egypt, modern methods of fighting fire are used by the brown skinned fighters with as effectual efforts as in the countries where they were originated. As the men work with bare feet their toes the useful to assist them in climbing ropes. A bit of interesting information as to the depreciation of various Russian money bills under the Bolshevik Government is shown on the screen. Glimpses are given of Polish refugee shildren who are returning to their native country as the ship steams out of New York Harbor past the Staute of Liberty. That game and genial sportsman, Sir Thomas Lipton, entertained convalescent soldiers on board his yacht and the host and guests are picturized enjoying cups of the famous tea. At the Cathedral town of Winchester, England, American and English soldiers and nurses enjoyed mutual hospitality. A mischievous and merry animal, the raccoon, that has a lot of pretty tricks and also fastidious habits will delight the children and all those who enjoy watching nature studies. Usual good photography and intimate, informative sub-titling.

"Seeing Greenwich Village"

A clever, smart sketch of New York's quasi Bohemia, Greenwich Village, done in animated drawings that fade into the actual people, things and places. The history of the Village from the time of Hendrick Hudson to the present day is traced in drawings that have the smart style and humor of the Ollendorff work. Minetta Lane and Jefferson Market, in the then and now, Washington Mews, MacDougall Alley, Pirate's Den, Pig and Whistle, Mad Hatter are all shown. A few of the well known Village characters are also shown; Sonia and her cigarettes, Clara Tice and the Ticean art, Harry Kemp and Bobby Edwards, maker of ukeleles. Ollendorff Sketchograph.

"The Hypnotist"

Mutt and Jeff have another funny animated subject here. They permit themselves to be hpnotized by a street practitioner, who makes Jeff think he is a dog and Mutt believe he is a cat. The hypnotist is arrested before undoing his work and some funny scenes take place. The comic pair travel over much ground before they are finally released from the spell, with laughable results.

"Roaring Lions on Parade"

This two-reel Fox-Sunshine comic, directed by Harry Williams, contains a number of good laughing spots, despite the fact that it is rather conventional in humor and many of the situations have been used before. There is enough that is new and snappy in the action to keep the spectator pleased. The baby in the lion's cage is a feature that will startle many and the only thing that prevents the shivers becoming too great is the fact that the baby seems to enjoy the experience. The vamp is in the hotel is amusing. Tom Kennedy, Ethel Tearle and others appear.

"Edgar Camps Out"

The adventures and emotions of Edgar Pomeroy take another twist in this comedy when Edgar's envy of the Bates boys' tent gets him into trouble. He finally gets a tent of his own, where he has a circus which ends in a rumpus. As a result of his actions, Edgar is forbidden to sleep out that night. He disobeys, and a storm arises. Then Edgar's imagination runs riot and what he thinks he sees and hears is enough to raise the hair. Father and Mother hear the noise and rescue their offspring. A real boy skit that will be enjoyed by those to whom the antics of children appeal, and that is every normal minded person. Goldwyn, Booth Tarkington.

"Back from the Front"

The woes of an aviator who never left the ground, just "polished every machine in the hangars," and who has a brother who won all sorts of war crosses, furnishes a plot with more than the usual quota of fun in these short comedies. Said brother is tired of being the lion at parties and shoves the job on the ground aviator. All goes well and he is having a lovely time with the pretty daughter of the house until father asks him to fly. The agony he goes through with in his attempts to avoid flying; then in order to learn over night, as it were, and finally having the real flier camouflaged as the mechanician, so that he can seem to fly, are full of pep and fun. Of course, complications ensue and the aeroplane takes a nose dive into a hay stack. This is enough for father and the young man is sworn that he will never fly again, a promise that he is not reluctant to give. Excellently produced and directed. A comedy that has all the fun it is supposed to have. Christie Comedy.

"Will of the Wisp"

This is a series of mountain scenery connected by sub-titles that tell the story of a motion picture expedition which went out to get pictures and didn't get them. The weather was to blame. Whatever interest is in this scenic will be in the story, as the views shown are so alike that they are monotonous, although the photography is attractive. Robert C. Bruce Scenic, Educational Film Corporation.

"Ain't Love Grand?"

A single reeler that has plenty of pep until near the finish, when the skit is finished in such a hurry that a suspicion may be entertained that the footage was giving out. The little tale concerns the efforts of the handsome young man to show up his "sissy" rival on a camping trip. He cooks up a plot with the guide to fake a holdup. But there proves to be a real bandit in the neighborhood and the unintentional way in which the "sissy" captures the bandit and wins the reward, to the discomfiture of the handsome young man, who has been tied up with the girl in a deserted cabin by the real bandit, is highly amusing. There is a lot of clever by-play that avoids the slapstick and the comedy has been well produced. Gayety Comedy, Educational Film Corporation.

"The Grip of the Law"

Jack Perrin and Dorothy Wood are featured in this two-reel Universal-Western subject, written by Carl R. Coolidge. The hero is a range rider who exchanges horses with a fleeing desperado and is thus mistaken for the outlaw. The girl saves him from a lynching by her timely testimony and the usual love affair results. The story is one of the extremely conventional and familiar sort. The settings are picturesque and the action good, but the subject is too much like innumerable predecessors to have special appeal.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406. Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman. Vol. 48, P-725.

TOM MIX SERIES.

The Untamed. Vol. 46; P-114.
The Texan.
Prairie Trails. Vol. 48, P-99.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46; P-388.
The Challenge of the Law. Vol. 46; P.-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912; C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

The Husband Hunter (Eileen Percy). Vol. 46; P-530; C-R, P-766.
The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy) Vol. 48, P-595.

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

CLYDE COOK COMEDIES.

Kiss Me Quick. C-Vol. 46; P-999.
The Huntsman.
All Wrong.

MUTT AND JEFF CARTOONS.

Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153; Ex. Vol. 48; P-195.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5,101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennet—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton) —4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47; P-1084; C-R. Vol. 48; P-282.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft. Vol. 47; P-641; C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft. Vol. 41; P-646; C-R, P-852. Ex. Vol. 48, P-562.
To Please One Woman (Lois Weber Production)—L-6,086 Ft. Vol. 47; P-913; C-R, Vol. 48; P-164.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,-927 Ft. Vol. 47; P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

January.

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R, P-406.
The Jucklins (George Melford Production) —L-6023 Ft. Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft.
The Inside of the Cup (Cosmopolitan Production). Vol. 48; P-465; C-R, P-538.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production). Vol. 48; P-594.
The Frontier of the Stars (Thomas Meighan.)—L-5,693 Ft. Vol. 48; P-462; C-R, P-668.

February.

Brewster's Millions (Roscoe Arbuckle)—L-5,-502 Ft. Vol. 48, P-725.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681.
Chickens (Douglas MacLean—Ince Production).
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production).
The Price of Possession (Ethel Clayton—Hugh Ford Production).
What's Worth While? (Lois Weber Production).

COMEDIES.

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorca.
Feb. 20—A Little Atlantis.
Feb. 27—Modern Aspects of Japan.

PARAMOUNT MAGAZINE.

Magazine.

Feb. 6—Magazine Subjects — Cartoon (Hootch and Mootch).
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects—Cartoon by Frank Moser.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Forty-five Minutes from Broadway (Charles Ray—Six Reels). Vol. 46; P-245; Ex. 1093; C-R, P-120; Ex. Vol. 47; P-345.
Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special —Seven Reels). Ex. Vol. 48; P-307.
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714; Ex. Vol. 48, P-67.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,-600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640, C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Nineteen and Phyllis (Charles Ray). Vol. 43; P-216. C-R, P-282.
The Kid (Charles Chaplin—Six Reels). Vol. 48; P-390; C-R,. P-668.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels.) Vol. 48, P-391, C-R, P-668.
Sowing the Wind (Anita Stewart—Six Reels). Vol. 48, P-392; C-R, P-668.
Mamma's Affair (Constance Talmadge). Vol. 48, P-726.

AMERICAN FILM COMPANY

Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769.

ZANE GRAY PICTURES, INC

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 48; P-101. C-R, P-282.
The Breaking Point (Bessie Barriscale). Vol. 48, P-729.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial.

Releases for Week of December 26.

Rogues and Romance (George B. Seitz and June Caprice). Vol. 48; P-97; C-R, P-164.
No. 11 of The Phantom Foe (Through Prison Walls).
No. 4 of Velvet Fingers (The Man in the Blue Spectacles).
Number Please! (Harold Lloyd—Two Reels).
Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet). Vol. 48; P-218. C-R, P-282.
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 16.

When We Were Twenty-one (H. B. Warner). Vol. 48; P-326.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

Releases for Week of January 23.

The Sage Hen (Six Reels). Vol. 48; P-461; C-R, P-538.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

Releases for Week of January 30.

The Killer (Six Reels). Vol. 48, P-596.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels).

Releases for Week of February 6.

The Devil (George Arliss—Six Reels). Vol. 48; P-593; C-R, P-668.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy (One Reel).

Releases for Week of February 13.

No. 11 of Velvet Fingers (The Other Woman.)
No. 4 of the Double Adventure (The Gun Runners.)
Open Another Bottle (Harry Pollard—One Reel.)
The Two-Fisted Judge (Edgar Jones—Two Reels.)

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

West Is West (Harry Carey). Vol. 47, P-513; Vol. 48, C-R, P-46.
No. 12 of The Dragon's Net (Unmasked).
No. 8 of The Flaming Disk (Through Walls of Steel).
No. 1 of King of the Circus (Blood Money—Eddie Polo—Serial).
Romeo and Juliet (Dorothy Wolbert—One Reel).
A Fishy Story (Zip Monty and Esther Jackson—Century—Two Reels).
Tipped Off (Hoot Gibson—Western—Two Reels).
Risky Business (Gladys Walton). Vol. 47; P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet.
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog (Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47; P-914; C-R, Vol. 48, P-282.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-star Cast). Vol. 47; P-1084; C-R, Vol. 48; P-406.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson—Western—Two Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217; C-R, P-406.
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-218; C-R, P-282.
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).
Tiger True (Frank Mayo). Vol. 48; P-467.
No. 16 of The Flaming Disk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Lady Friend (Joe Martin—Star—One Reel).
Outside the Law (Priscilla Dean—Eight Reels). Vol. 48; P-465. C-R, P-538.
Fire Bugs (Harry Sweet—Century—Two Reels).
The Mad Marriage (Carmel Myers) Vol. 48; P-732.
No. 18 of The Flaming Disk (The End of the Trail.)
No. 11 of King of the Circus (Man and Beast.)
No. 1 of The Diamond Queen (The Vow of Vengeance.)
Hearts and Flour (One Reel.)
Century comedy.
The Grip of the Law (Jack Perrin—Western—Two Reels.)

VITAGRAPH

SPECIAL PRODUCTIONS.

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-368; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vol. 48; C-R, P-46. EX. P-687.
Black Beauty (Jean Paige). Vol. 48; P-566; C-R, P-668.

CORRINE GRIFFITH.

It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

ALICE JOYCE.

The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousine Kate. Vol. 48, P-598.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

LARRY SEMON COMEDIES.

The Stage Hand.
The Sportsman.
The Suitor.

JIMMY AUBREY COMEDIES.

(Two Reels).

The Back Yard.
His Jonah Day.
The Decorator.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episode).
The Purple Cipher (Joe Ryan—Fifteen Episode).

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down On the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; C-R, P-1002; Ex. Vol. 48; P-62.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466. C-R, P-538.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282.
His Own Law (Hobart Bosworth). Vol. 47; P-385.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730.
Just Out of College—L-4,779 Ft.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. Vol. 48, P-594; C-R, P-668.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. Vol. 48, P-730.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

GOLDWYN-BRAY.

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco .
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.

GOLDWYN-BRAY COMICS.
(One Reel).

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

His Wife's Husband (Flannigan and Edwards).
In and Out (Flannigan and Edwards).
Knocking 'Em Cold (Flannigan and Edwards).
Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).

GOLDWYN—INTERNATIONAL COMICS

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

L-J-SELZNICK ENTERPRISES

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47; P-641; C-R, P-1002.
Broadway and Home (Eugene O'Brien). Vol. 48, P-726.
Pleasure Seekers (Elaine Hammerstein). Vol. 48; P-461.
The Greatest Love (Vera Gordon). Vol. 48, P-594.
The Chicken in the Case (Owen Moore). Vol. 48, P-728.
The Highest Law (Ralph Ince—Six Reels). Vol. 48, P-727.

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642

NATIONAL PICTURES.

The Invisible Divorce (Beatrice Joy—Walter McGrail). Vol. 45; P-252.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
Dec. 20—The Roar of Ambition (Conway Tearle).

SHORT SUBJECTS.
Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-251; C-R, P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels). Vol. 48; P-464; C-R, P-538.
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98; C-R, P-164.
Dec. 13—Hearts Are Trumps (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). Vol. 48; P-
Jan. 24—Coincidence (All-Star Cast—Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels). Vol. 48; P-596.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison—Six Reels).
Mar. 21—A Message from Mars (Bert Lytell—Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Navimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS

Sept. 27—The Great Redeemer (All-Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
Sawyer and Lublin.)

Sept.—Love, Honor and Obey.
Feb. 28—Tempie Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Sept. 1—One Week.
Oct. 27—Convict 13.
Dec—Neighbors. Vol. 47; P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). Vol. 48; P-597; C-R, P-668.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
29 East (Constance Binney). Vol. 46; P-534; CR, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; CR, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; CR, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P.46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney), Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). Vol. 48, P-731.
The Snob (Wanda Hawley). Vol. 48, P-781.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels) Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.
The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714.

MACK SENNETT PRODUCTIONS.
A Small Town Idol (Ben Turpin).
Love, Honor and Behave. Vol. 48; P-463.

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462; C-R, P-538.
The Tavern Knight. Vol. 48, P-596.
The Flame. Vol. 48, P-732.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)
You'll be S'prised.
Beat It.
Ladies' Pets.

Christie Comedies.
(Two Reels.)
Wedding Blues.
Back from the Front.
Dining Room, Kitchen and Sink.
Movie Mad.
Nobody's Wife.

Torchy Comedies.
Torchy's Triumph.
Torchy Mixes in.
Torchy's Night Hood.

Mermaid Comedies.
April Fool.
High and Dry.
Moonshine.
Holy Smoke.

VANITY COMEDIES.
His Four Fathers.
Mind Your Business.
Ouija Did It.
Tea for Two.

Specials.
A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.
Log of the Laviajere.
Song of the Paddle.
Wanderlust.
Solitude.

Chester Outing Scenics.
(One Reel.)
The Tamer the Wilder.
Trail to Wedontcare.
Too Much Overhead.
Seven League Booters.
Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

Montebanks Comedies.
(Two Reels.)
His Naughty Night.
A Rare Bird.
Nearly Married.

Ford Educational
(One Reel.)
Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

KINETO COMPANY OF AMERICA, INC
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)

Specials.
Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels.)
The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.
Lone Hand Wilson.
The Ranger and the Law. Vol. 48; P-464.

Tusun Comedies.
Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

DEMOCRACY PHOTOPLAY COMPANY.
Democracy. Vol. 46; P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

(Comedyart.)
Sweet Dynamite.
Hay Fever.
Open the Bars.

Sunset Burrud Scenics.
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.
Sept. 26—Up on the Farm.
Oct 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.
Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

Chester-Conklin.
Oct. 7—Home Rule.
Nov. 14—Who Am I?

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). Vol. 48; P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)
Get to Work.
Best of Luck.
The Promoters.
The Masked Ball.
Give 'er the Gas.
Chester's Cat.
Rolling Around.
Andy's Holiday.
Andy Has a Caller.
Il Cuspidoree.

CANYON PICTURES CORPORATION.
Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.
The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).
Heidi (Two-Reel Prizma).

Hall Room Boys' Comedies.
Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.

GEORGE H. DAVIS.
Isobel Or the Trail's End. Vol. 47; P-645.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.
Sun-Kist Comedies (Alice Howell — One a Week).

FOX-FISCHER MASTERPLAYS.
In The Shadow of the Dome.

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.
Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.
No. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.
A Woman's Business (Olive Tell). Vol. 44, P-1505.
Madonnas and Men (Seven Reels). Vol. 44, P-1790.

FIDELITY PICTURES COMPANY.
The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

FILM SALES COMPANY.
Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.

HERMAN J. GARFIELD
The Parish Priest. Vol. 48, P-727.

GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

HORIZON PICTURES, INC.
14 Talmadge Reissues (Two Reels).

BERT LUBIN.
Honeymoon Ranch. Vol. 46; P-1292.

VICTOR KREMER FILM FEATURES, INC.
Voices (Diana Allen). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-464.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).

Re-Issues.
A Burlesque on Carmen (Chaplin—Four Reels).
Champion (Chaplin—Two Reels).
Jitney Elopement (Chaplin—Two Reels).
Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.

J. P. McCARTHY PRODUCTIONS.
Out of the Dust.

PLYMOUTH PRODUCING CORPORATION.
Cleveland, Ohio.
Top-Notch Comedies.

MESCO PICTURES.
Jesse James Under the Black Flag.

REELCRAFT PICTURES CORPORATION.

Royal Comedies.
No. 20—Oh Buoy (Sammy Burns).
Dec. 10—I'll Say He Forgot (Otis Harlan).

Romances of Youth.
A Bold Pirate.
Summer Days.
Sunshine.

Billy Franey Comedies.
The Moocher.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.

RENCO FILM COMPANY.
Lavender and Old Lace.

S. E. ENTERPRISES.
Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.

Two-Reel Comedies.
Waffles and Wallops.
Movies and Maniacs.
Oh, What A Circus.

GUY CROSWELL SMITH.
The County Fair. Vol. 48; P-466.

SUNRISE PICTURE CORPORATION.
The Price of Silence (Peggy Hyland). Vol 48; P-150; C-R, P-282.

JOAN FILM SALES.
The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.

C. B. PRICE CO., INC.
Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast).

WESTERN PICTURES EXPLOITATION COMPANY.
A Dangerous Pastime.

WILK & WILK.
(Lee Kids Comedies).
The Circus Imps.
The Dixie Madcaps.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

The editor has a son. When he left the navy he was a first-class fireman. He took a job as fireman in a merchant vessel. The work was hard, the pay low and he was addressed by any title the one addressing happened to think of first, always remembering that, being a husky lad the title must not be raw enough to call for a physical debate.

We induced him to study and take an examination. He did not think much of it. Those officer guys were his natural enemies. He should study to become one of um? Huh!

But he did, after all. He took the examination and passed for third engineer so very easily (having both practical and theoretical—book—knowledge) that he put in the subsequent week kicking himself for not having taken the examination for second engineer.

He got a job at once, and at twice the pay he had received. We quote from his first letter, written from a port the vessel touched: "Say, Dad, it's great! I'm "Mister" Richardson, and I've a dandy room all to myself!"

Would YOU, Mr. Projectionist, rather be considered as a dub, who merely knows enough to operate a mechanism (after a fashion) or as a man of accurate knowledge whose views and opinions are respected and sought on all matters pertaining to projections?

KNOWLEDGE IS POWER.

In England

Last March when Edwin A. Keller left for England to assume position of Superviso of Projection with the Provincial Cinematograph Theatres, Ltd., which corporation has its headquarters in London, England, and owns and operates sixty motion picture theatres in the British Isles, some of which may well be termed temples of the photoplay, the editor asked him to make report of the conditions as he found them in the land of Johnnie Bull.

Friend Keller recently returned to the domains of Uncle Samuel and we now have before us the somewhat delayed report above referred to. It is long, but nevertheless we know every word will be of interest to our men here in the U. S. A. as well as to the men of Canada, to say nothing of our readers in Australia, New Zealand and other lands, every one of whom cannot but be interested in knowing the things brother Keller tells of and concerning the "Right Little, Tight Little Isle." and its movie affairs. So let us excuse the length of the letter, and not omit even the least little bit of it.

Too Busy to Write

Brother Keller, after a few lines of personal greeting to the editor says:

While in England I was too busy to write. On my return I stopped for two days in New York City, mostly in order to see you, and have a long chat. (Sure you did not want to compare our Broadway poultry with the variety displayed on the Strand?—Ed.) But it was not to be, so I will write you a note.

There are some most beautiful theatres in the British Isles, sixty of which are owned by the company for which I made the trip. The average cost of theatres being erected by the aforesaid company is in the neighborhood of a million dollars, the cost of plant in a single theatre alone reaching the $100,000,000 mark .

A few of the features in the latter are the latest, most approved system of heating and ventilation, passenger elevators, four-color indirect lighting system with automatically controlled dimmers, both gas and electric cooking apparatus for the cafes, several of which are located in each theatre. In addition to the regular cafes there is usually a tea balcony, where one may watch the screen while indulging in refreshments.

In the basement, resting on fifteen-inch blocks of concrete, will be found two 10 K W motor generator sets, one being kept in readiness in case the other develops a headache or trouble with its electrical liver.

The projection rooms in some of the theatres are models. They are built of concrete, and are large and well ventilated. The heat and carbon ash is pulled out of the lamphouse by means of a vacuum system, in addition to which there are regular intake and exhaust fans in constant operation.

The projection rooms usually have two projectors, mostly "Tyler Indominable," which is, by the way, a copy of the Ereneman projector. It is the simplest construction I have ever seen.

It has no fixed optical center. There are no film guide rollers and as the film tracks are gauged large enough to more than take the widest film, there is usually a bit of side motion on the screen.

The tension shoes are, in my opinion, too long, and the tension not evenly distributed, with result that when a splice goes through there is a blurring of the screen detail. The intermittent movement, too, is rather slow, necessitating a 70-degree master blade in the revolving shutter.

Has Its Good Points

But the projector nevertheless has its good points, one of which is the takeup. The takeup, while of the friction clutch type, is driven by a single rod, with bevel gears at either end. It looks very neat, and is less likely to slip than a belt. Takeup belts, by the way, are taboo in England.

Power's Simplex and other United States projectors used over there are fitted with chain drives. The London County Council has declared belt driven take-ups to be dangerous, in which decision I am unable to concur.

The lamps as a whole are very substantial, but have no fixed angle. The lamphouses are all open at the back. English manufacturers of projection apparatus are all opposed to the use of universal joints, hence the open backs. Another very bad point of the "Indom" lamphouse is the condenser mount, which allows for neither proper spacing of the lenses or ventilation; also the crater cannot be advanced close enough to the collector lens, but this has later been overcome by the company in a condenser mount designed by itself.

In addition to two projectors the projection rooms usually are equipped with a spot lamp and a single stereopticon.

Automatic resistance controls preclude the possibility of overloading the generators. Resistances (rheostats) are in a separate room, as also are the film receptacles and the rewinds.

How Rooms Are Lighted

The walls of projection rooms are brown and the ceilings white. Two or three inverted lighting bowls are suspended from the ceiling, each containing two circuits, one just giving sufficient light to enable the projectionist to find his way around the room in the discharge of his duties. The other floods the rooms with light. The latter is used in case of emergency only, or to show visitors around.

The projection staff consists of a chief projectionist, two projectionists and two assistants, the chief being in reality the charge engineer (meaning, in our terms, the engineer in charge, I suppose.—Ed.) It is his duty to keep the house at right temperature, and to see that everything is in good working order. He is, in fact, about everything from locksmith to plumber.

Most of the projection lenses in use are Dallmyer, large aperture anastigmats, and they are very excellent ones too.

Screens

Screens are mostly of plaster, with a coating of white zinc with a touch of cobalt blue. These screens are frequently recoated, and are kept in most excellent condition. With two or three exceptions there are no metallic screens in use on the P. C. T. circuit.

The theatres using metallic surface screens are of the converted storeroom type, which means long and narrow, so that no part of the audience views the screen at much of an angle.

In every house black velvet is used to mask the picture, the picture extending over on the velvet about two inches.

The average amount of current used at the projection arc is sixty-five amperes.

Keen on Projection Department

The company has been closely following your lens charts in matching up its projector optical systems, and I must say the results have been very good.

A keen interest is taken in the projection department of the Moving Picture World, as well as in your handbook. I loaned my autographed copy of the handbook to a few of the projectionists, and had the greatest difficulty in regaining possession of same, and that is no reflection of the honesty of the aforesaid men either.

Projection Progressing

Due to the untiring efforts of Major R. Grierson, Chief Engineer, and his able staff

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

of assistants projection is progressing very rapidly. They are "carrying on" along scientific lines. The company maintains its own experimental department, in which tests are made of all projectors, lenses, screens, motors and other equipment. They also have a large machine shop in which all apparatus is repaired and adjusted.

Six Weeks' Stock on Hand

Each theatre is required to keep a six weeks' stock of supplies on hand, which same are supplied, on requisition, from the company's own store.

All theatres on the circuit are controlled from the head office, where about 250 people are employed, including managing directors, engineers, auditors, electricians, draftsmen, painters, drapers, artists and others, who are continually working and planning for the betterment of this splendid chain of theatres. They, in fact, constitute a well organized, smooth running unit.

Why We Split the Letter

We just don't want to split this letter a little bit, for brother Keller has a lot more intensely interesting things to say, but the editor of the department is nearly busting to make a "few" remarks on what has already been said, and if we print the whole thing this week we'll be shut out and up, and we'll be darned if we're going to stand for that.

Right in the beginning let us say that we met Major Grierson and had the pleasure of showing him around a bit here in New York. He impressed us as a man of real ability and one who welcomed addition to his store of knowledge, no matter whence the addition came, which is one mark of the really big, broad man.

We never did quite know what friend Keller went to England to accomplish for the company, whatever it was he must have delivered the goods, for he brought back with him a beautiful, solid gold cigarette case, engraved

To a 100% Projectionist,
E. A. Keller,
from
Provincial Cinematograph Theatres, Ltd.,
London, England, 1920

And now to the story; for we shall comment freely and frankly, trusting that our English brothers will accept friendly criticism where it seems merited, though really there is very much to commend that our criticism will be almost lost.

First Off

First off, some of you United States tight wad exhibitors who give the projectionist a pair of carbons at a time and demand that the stubs be returned to you, so that you may be sure there is no carbon wasted, take a good long look at the two-ten-KW-motor generator installation. Almost gives you heart failure, does it not! But please don't imagine I mean that all our exhibitors are like that. Most emphatically they are not, and the pinch-penny man is slowly being forced out and back into the grocery business whence he came.

As to the back-out-of-the-lamphouse stunt, why it used to be that way here, until a bunch of brand new "inspectors" came on the job and, not knowing anything at all about projection matters, imagining the open back looked dangerous, proceeded to "earn their pay" by ordering them stopped up tight because of imaginary additional safety.

With modern methods of piping the lamphouse to the open air or the ventilation system, we believe, however, that the closed lamphouse is better, in that it reduces the liability to sudden changes in temperature inside the lamphouse, hence reduces tendency to condenser breakage. We know this matter is one open to argument, and merely state our own ideas.

By "no fixed optical center" friend Kellor means that the act of framing alters the position of the projection lens, as was the case with one or two of our now obsolete United States projectors, and that proposition is very bad indeed.

Seems to us the addition of a guide roller or spring-heel shoe to hold film from moving sidewise would be a comparatively small matter, and one which might well receive attention.

Long Tension Shoes Good

In our opinion tension shoes cannot be too long, if the length be under six inches, the shoes be in three sections, and the tension evenly distributed, which is not the case with the projectors in question.

It is, in our judgment, very much better to have the necessary tension distributed over a large area, but it is essential that there be a short shoe at the aperture, else the effect Keller describes will inevitably take place when a thick patch goes through.

That was one of the very first red-hot arguments we had with Nicholas Power, in the old days, when the Power projector had a short, flexible-spring tension. We argued that the tension should be in the form of a rigid shoe, and be lengthened. Power got mighty angry with us, but finally had to give in and admit that we were right.

We have long known that take-up belts were not allowed in England. Well, there are quite some several thousand projectors with takeup belts operating daily in this Land of the Supposed to Be Free, and we have, up to date, had no serious trouble.

Guess the London County Council has a revision of its guess in this matter coming. But anyhow the chain or direct drive is all right.

Lack of competent adjustment in condenser mount would be very bad, in that it makes for waste. I see the company, in one of its rules, demands that the lenses be placed with their inner surfaces not to exceed .0625 (1/16) of an inch apart, which is excellent.

The lamps may have no fixed angle, but all the same the rules sent out by the company to its projectionists give the correct angle of lamp with floor of lamphouse, which is set at 65 degrees.

The projection room two-circuit inverted bowl seems to us to be a splendid idea. It is commended to our own people right off the bat. But why the Sam Hill have not our English brothers advised us as to this stunt long ago. It is simple and perhaps obvious, but just the same we had not thought of it.

The projection room staff seems to be adequate. Presumably one projectionist and one assistant work together, and there are two shifts. Is that correct?

The chief is, of course, boss over all, and the responsible one in that theatre. Looks like a stunt worthy of emulation, or at least serious consideration by our exhibitors here in North America.

As to those lenses, we wonder if the Dallmyer folk would care to send the editor one lens for trial, we to give them the size picture and projection distance. We would like to put it into competition with

Silver Anniversary

Notice: This is the silver anniversary of projection, insofar as applies to motion picture theatres. The dean of the profession still is active in projection. He was projectionist for William T. ("Pop") Rock when he opened the first strictly motion picture theatre of which there is any really authentic data in existence, at 213 Canal street, New Orleans, Louisiana, in 1896, twenty-five years ago.

Special Edition

In celebration of this event we propose to publish photographs of first models of as many projectors as we can obtain; also Brother Reed's portrait and the portrait of as many other projectionists as are able to supply acceptable proof that they were projecting pictures prior to 1898. We shall make this a regular Silver Anniversary number of the department, the date being the week of the year corresponding to the week of the year the first theatre was opened.

Let us suggest that such of you as may be able to qualify as above send your portrait and as accurate data as possible as to when and where you projected before 1898; also a short article dealing with conditions as you found them then.

Get busy!

BOSTON NEW YORK PHILADELPHIA PITTSBURGH CINCINNATI DETROIT KANSAS CITY, MO. OMAHA CLEVELAND CHICAGO MINNESOTA OKLAHOMA CITY ST. LOUIS

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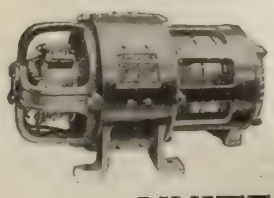

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are stencilled on the margin of the film that first made motion pictures practical.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

the lenses now in use here to see which really is best.

Screens Good

The screen surface is one of which we most heartily approve. It is a surface as brilliant as can be obtained in any perfect diffusing surface discovered to date. And the P. C. T. folks have taken the right procedure in having the surface done over periodically.

That is the worst feature of the paint or calsomine screen over here. Mr. Exhibitor, as a general proposition, coats his screen and imagines it is as good a year from that time as it was the day the coating was put on, merely because the surface has dulled equally all over.

Black velvet is the ideal screen mask, as we have repeatedly told our own exhibitors, but paint is cheaper, so we mostly have paint.

As to the company getting good results from the optical charts—well, man, what did you expect? We're just confident enough in the charts to say that only good results could be expected.

Would like also to commend the company for confining its amperage to about 65. Shows good judgment not to go above that figure, since beyond it added brilliancy is very expensive.

Experimental Projectionist

Only last evening we were in a large theatre in New York City. It uses about eighty amperes. We asked the projectionist if he had tried the diagram presented in the department recently for high amperage.

He had not. Said he believed in just "sticking things in an' trying um"! Can you beat it? And he is getting top wages, too.

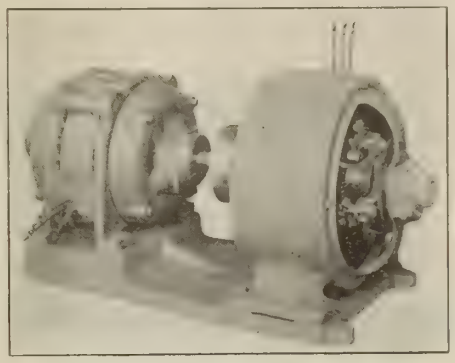
The establishment of a "store" for such a chain of theatres is just plain common sense. That Major Greirson and his staff are carrying on along scientific lines is no more than we would expect, after meeting the man.

Later, we will complete Keller's most interesting and enlightening letter. We hope to get over the pond this year, though maybe (probably) not, and view things over for ourself.

(To be Continued)

G. E. Keeps Abreast with Times

This department is in receipt of information from Schenectady setting forth details of improvements in the G. E. A. C. to D. C Compensarcs and the A. C. to D. C. Com-



GENERAL ELECTRIC A. C. TO D. C. COMPENSARC

pensarc motor generators, all of which we are glad to give space in the department, for the benefit of our readers, since G. E. electric equipment is almost invariably good equipment.

It is a well recognized, admitted fact that a perfect screen result is very much easier of attainment with good than with poor, or even mediocre, equipment.

It is admitted, except by a rapidly decreasing number of "square-head" exhibitors, that the best screen result either cannot be attained at all, or can only be attained at great expense if anything else than high class equipment be used for the various processes of projection, including, of course, the equipment necessary for receiving electric energy from the power station at line voltage, and delivering it to the projection arc at arc voltage.

It is true that this may be done, after a fashion, by transformers or motor generators of inferior design, but it will be at the expense not only of increased bills for wasted electric energy, but of inferior screen results as well.

Of Paramount Importance

As applies to the motor generator used for projection work, three characteristics assume paramount importance. First comes ability to maintain a steady flow at the arc under varying arc resistance.

This is especially of importance, since with hand-fed arcs the arc resistance will inevitably vary, even under most careful handling, and may vary widely if the projectionist be careless, or if he be compelled to perform various other tasks while projecting the photoplay.

Under such conditions it is a great benefit to screen results if the amperage be maintained at steady value under reasonable fluctuations in arc voltage.

Second comes the ability to make change-over with no visible evidence of the act upon the screen, which may only be done where the equipment is such that the addition of the second arc may be accomplished without in any degree affecting the brilliancy of the crater of the first.

This is best accomplished by a motor generator which carries the two arcs in "series," doubling the voltage with the addition of the second arc. The editor of this department had only watched the operation of a machine built along this line for about fifteen minutes when he turned over a page of his mind and wrote, in large letters, THE SERIES STUNT IS THE THING FOR PROJECTION. This was several years ago, but not for a moment has his view on this point changed.

Electrical Efficiency

Third comes the item of electrical efficiency, which must be satisfactory, else the current bills will be unnecessarily large. But we have not so much insisted on this last item of late years, because it is extremely variable in practice.

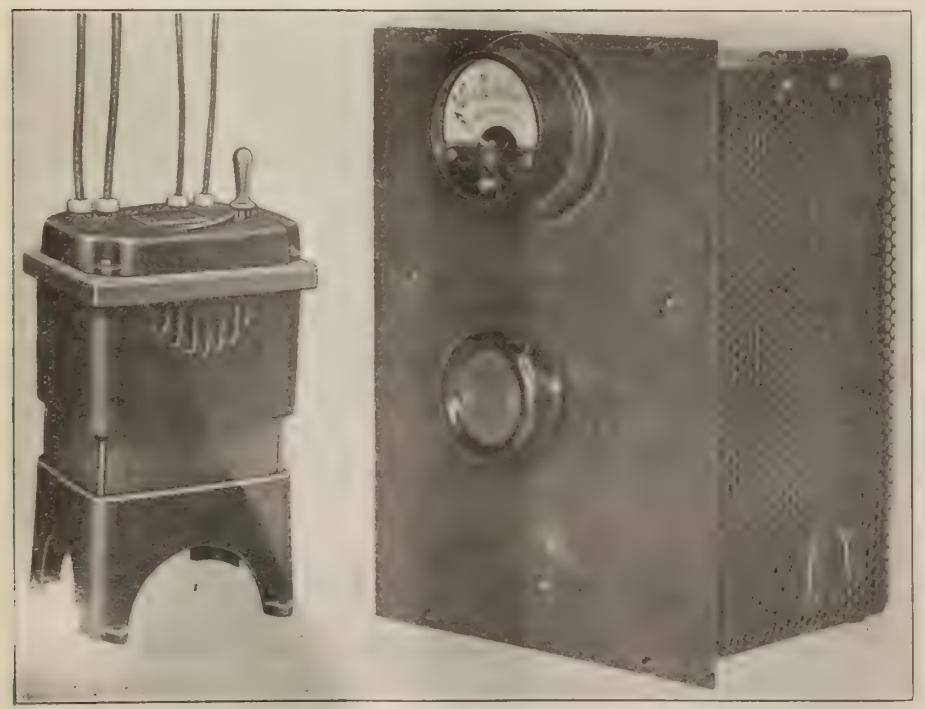
We have often found a motor generator of inferior design delivering its maximum efficiency in the hands of a careful, competent projectionist. We have often found a motor generator having a normally high efficiency delivering very low efficiency indeed, because it was handled by a careless or an ignorant "operator," who prided himself on being an "operator," but did not know how to even properly operate the machine in his charge.

The General Electric has kept pace in the adoption of the series principle, which automatically takes in requirements "First" and "Second." The A. C. to D. C. and D. C. to D. C. motor generator compensarcs are wound for constant current under varying arc voltage (resistance).

They are very good insofar as concerns efficiency. The only criticism we have to offer on the whole G. E. proposition has nothing to do with the quality of its machines, but with the application of the name "Compensarc" to their motor generator sets. This was, we are advised, done because of the value inherent in the trade mark "Compensarc," but inasmuch as the name was already thoroughly identified with the A. C. to A. C. projection transformer, it has caused considerable confusion where men write in for advice, merely saying they have a "G. E. Compensarc."

Has Standardized

During the past year, in response to the demand of many exhibitors for greater screen brilliancy, which, with the tendency to increased distance of projection, with consequent waste of light through unintelligent selection of lenses and improper



MORE NEW G. E. EQUIPMENT

***A. C. to A. C. Compensarc** (left) and motor generator panel (right), showing ammeter and field rheostat control.*

Grabbing money out of the air

You can do it, too
Yes, sir—

Right above your roof are millions upon millions of cubic feet of air that you could put to work making money for you.

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I want to know how I can "make money out of air." Please send me your booklet, "A Better Summer Business."

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THE old, reliable Pink Label "Electra" carbon has been on the market ever since the beginning of the moving picture industry, and has always maintained supremacy as the world's standard projector carbon. Carried in stock by all live dealers everywhere, in all standard sizes. Write for samples.

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COPPER COATED NEGATIVE CARBONS

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relation of condenser to projection lens suited to local condition, has called for machines of larger capacity, the G. E. has standardized a motor generator compensarc for both one hundred and one hundred and twenty-five amperes.

Remote controls are now available for G. E. motor generator compensarcs by means of which they may be started or stopped from the projection room, or from the office, regardless of the location of the set.

Power companies have objected to the use of motors for large sets which require heavy starting current. This has been taken care of by the changing of the motor to one which has low starting current requirement.

A field rheostat of wide range is now used, which, taken in conjunction with the accurately adjusted ammeter mounted on the panel, enables the projectionist to vary his current to meet the requirements of films of widely varying density. The panel itself has been adapted to the requirements of modern wiring methods. A door at its side gives ready access to the connections for inspection, either immediately after installation or at any time thereafter.

The company has watched developments, has profited by experience and has kept abreast with the times in the improving of its motor generators, and making such changes as the changing conditions of projection have demanded.

Unique Projection Stunt

Dropping in at the projection room of the Rivoli Theatre Christmas week we found two very unique stunts being pulled off, one a most excellent though rather weird sound effect proposition accompanying a Mutt and Jeff cartoon. We understand that a member of the Rivoli orchestra was responsible for its staging, and it certainly was good. It had the audience in a roar of laughter, and received uproarious applause when finished.

The other was planned by Joe LaRose, production manager for the Rivoli, Rialto and Criterion theatres. It was part of a prologue used that week, and consisted in projecting a six-foot picture, at the end of which the picture dissolved and, the stage being lighted, revealing the living figures just at the point of action where their shadow forms were when they faded from view.

The stunt has been done before, insofar as has to do with having the picture dissolve into the real scene. But this was different because it called for the projection of a six-foot picture at approximately 130 feet.

To accomplish this a stereopticon lens was utilized for a projection lens. It was mounted on an adapter fourteen or fifteen inches long, which made the working distance about eighteen inches.

The revolving shutter was mounted on a special spindle, which ran very well and without much vibration. It was about two feet from the aperture.

Of course there was an enormous light loss between the film and lens, but as the picture was only six feet wide, this did not matter, because plenty reached the lens to illuminate that area at least fairly well, though not very brilliantly.

Altogether it was a unique stunt, and friend LaRose deserves a lot of credit for it.

Atkinson Says No

Harry Atkinson, who for a long time has been the King Bee in the matter of projectionists' examinations in the state of Massachusetts, and whose views on matters electrical are entitled to the very highest respect, says, with regard to the placing of resistance in the neutral or outside wire of an Edison three-wire system:

The question brought up with regard to the installation of resistance on the Edison 3-wire system seems to me to have little value, when viewed from the standpoint of results. From tests made I have never been able to perceive any difference in practical results with the resistance on the neutral and on the outside wire.

It is customary, as you know, to connect resistance to the positive side of a D C projection circuit, and as you have specified resistance I assume you refer to a D C system.

It will be observed that friend Atkinson says exactly what we ourself said, viz., that there would be no difference in *practical results*, but because of our friendship for John Auerbach we will not be mean enough to say, "I told you so!" Well, anyhow, let us hear from others. We have Atkinson on our side, and if you prove us both wrong you've got to get your prover polished up real nice and bright.

Cement Floors Ofttimes Bad

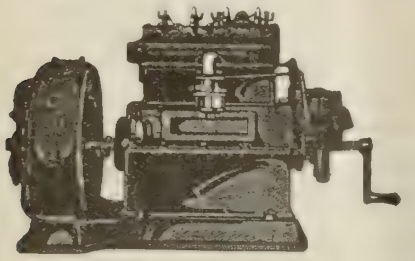
Unless cement finish floors in projection rooms are very carefully made, indeed they are an extremely expensive commodity, because the top is constantly, though perhaps imperceptibly, wearing away and disintegrating into a very fine dust. This dust is one of the finest imaginable abrasives, and it gets into the projector and motor generator bearings, with which it proceeds to raise hallelujah.

Many a constant and heavy repair bill list is due to nothing in the wide world but a poorly made cement floor finish in the projection room. Such floors should have a top dressing of linseed oil, paint or battleship linoleum. The latter is expensive, but lasts a long while, and is cheaper than constant machine repair bills.

Oil

What kind of oil are you using, Mr. Man? Are you trying to lubricate your projector with 3-in-1? Have you made any sort of intelligent selection of oil at all? Do you know what kind of oil is best suited to such work in your particular climate in summer and in winter?

And what about that six-hundred-dollar motor generator? Using some of that thin-as kerosene (and that is mostly what it probably is, too) stuff? If you are, better wake up on the oil subject, because doing things that way it will make it pay, friend Boss, to replace you with a better man.



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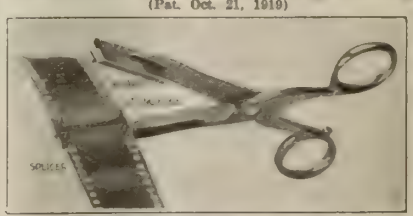

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Better Equipment

Conducted by E. T. KEYSER

Philadelphia's New Fireproof Stanley Theatre Cost Approximately $1,500,000

THE new Stanley Theatre at Nineteenth and Market streets, Philadelphia, which opened on the evening of January 28, was designed and constructed by Hoffman-Henon Company, architects and engineers of Philadelphia, who have one hundred theatres to their credit.

The building, which has a frontage of 140 feet on Market street and 176 feet on Main street, is fireproof and constructed of stone, brick, terra cotta and steel, being amply prepared to take care of its large capacity with forty-three exits, supplemented by fire escapes. Its cost is estimated at $1,500,000.

The imposing main entrance has ten double mahogany and glass doors and faces on Market street, the main artery of the business section. Two regular box offices and two others for emergency are on a line with these doors and fully equipped with National Ticket machines.

Extending along the entrance is a marque covered with ornamental metal work and art panel glass which will afford ample covering and protection to those awaiting their turn at the box office.

Fifty thousand dollars has been spent on signs for the building, the largest being placed in front of the building bearing the name Stanley. The special lighting devices provided for have been arranged to give a brilliant illumination on Market street.

Auditorium Seats Four Thousand

The entrance lobby is wainscoted with Rose Tavernelle to the full height and the floors are of especially designed art terrazzo, with brass strip outlines.

The auditorium will seat 4,000 and has accommodations for 1,000 more. A striking feature is the balcony which has a capacity of over 2,000, while on the lower floor and all around the auditorium are spacious boxes and loges where unusually comfortable seats and upholstered arm chairs are provided for the comfort of the patrons.

The chairs were specially designed for the house and each bears the initial "S."

The approaches to the balcony and loges are through vomitories connected to the mezzanine floor and balcony foyer. The auditorium is also wainscoted with Rose Kasota marble throughout and the balustrade around the mezzanine promenade well opening is of Italian marble.

Ceiling Highly Ornamented

The hangings and draperies are of silk velour and damask in harmony with the decorations. A rich velvet carpet covers the flooring throughout the house.

The ceiling is of plaster highly ornamented and decorated. The main retiring rooms are located in the front basement, being sumptuously furnished and highly decorated. The employes, numbering 115, having been taken care of with spacious retiring rooms. Among the many artistic features are the promenade and the mezzanine floor, the latter being furnished with period furniture and upholstered with beautifully designed fabrics and lighted with electroliers of exclusive styles.

One of the main features of the mezzanine is a mural painting by George Harding and his assistants, presenting "Le Carnaval," with Pierrot, Columbine and Harlequin at play in a dream garden.

On the proscenium arch is an allegorical subject, representing beauty crowned by the muses, painted by Anton P. Albers. This panel is eighty by twenty-five feet and will be illuminated by flood lighting.

On the east and north walls of the auditorium are other paintings by the same artist. One panel shows "Joan of Arc" leading her compatriots; the other has as its subject "Columbus Returning from His Successful Voyage."

THE NEW STANLEY THEATRE OF PHILADELPHIA

This fireproof six-thousand seat house opened in a blaze of glory January 28. Hoffman-Henon Co., Inc., Architects

Largest Stage in Philadelphia

The stage is said to be the largest in Philadelphia and will be able to take care of any production on the road, such as "Ben Hur," "Mecca," etc. The stage setting, which was especially conceived by the Hoffman-Henon Company, is one of the most beautiful in the country. On the main stage is also a miniature stage on which spectacular tableaux may be shown behind the screen. The stage represents the landing place of an Italian garden lake. The screen is a 15 by 20 Super-Lite, furnished by Lewis M. Swaab. The lighting system is dual—direct and semi-direct. The flood lighting with three-color effects is so arranged that one will diffuse with the other by a set of dimmers which will produce any lighting effect desired.

In the solid gold leaf dome of the auditorium ceiling, thousands of concealed lights radiate their brilliancy in the center of which is suspended an especially designed chandelier of crystals and gold.

The heating and ventilating systems are of indirect blower type, furnishing thirty cubic feet per minute air for each person in the theatre.

Concrete ducts and mushroom system outlets under each seat are also a part of the arrangement. A four manual organ costing $45,000 is located in front of the auditorium with the console resting in the orchestra pit which is large enough to accommodate a symphony orchestra of fifty pieces.

Simplex and G. E. Equipment

The projection room is located in the rear of the balcony and there is a throw of one hundred and forty feet from the projectors to the screen.

TYPHOON COOLING SYSTEM

THESE THEATRES USE AND BOOST TYPHOONS

ALABAMA
ANNISTON: Noble
BIRMINGHAM: Alcazar, Champion, Frolic, Gay, Mudd & Cooley, Strand
BREWTON: Vaudette
FLORENCE: Majestic, Strand, Theato
HUNTSVILLE: Harkworth, Lyric
MOBILE: Crescent, Dolphin, Empire
MONTGOMERY: Colonial, Strand
SELMA: Academy of Music
SHEFFIELD: Lyric, Majestic, Theato

ARIZONA
GLOBE: Dime, Elk's
DOUGLAS: Grand
MIAMI: Unique
NOGALES: Nogales
PHOENIX: The Hip

ARKANSAS
DE QUEEN: Elite
FORREST CITY: Imperial
FORT SMITH: New, Fort Smith
HOPE: Crutchfield
HOT SPRINGS: Princess
JONESBORO: Grand, Liberty
LITTLE ROCK: Gem, Princess, Royal
MARIANNA: Regent
PARAGOULD: Majestic
ROGERS: Gem
STAMPS: Brown

CALIFORNIA
BAKERSFIELD: Bakersfield, Pastime
DAVIS: Strand
FRESNO: Kinema
GLENDALE: Glendale
LOS ANGELES: Victoria, Windsor, New Palace, Mission, Broadway, College
MARYSVILLE: Atkins
MARTINEZ: Novelty
PASADENA: Florence
REEDLEY: Star
SANGER: Sanger
SANTA PAULA: De Luxe
VISALIA: Visalia

COLORADO
COLORADO SPRINGS: Odeon

CONNECTICUT
BRIDGEPORT: Hippodrome
BRISTOL: Bristol
GREENWICH: Greenwich
MILFORD: New Capitol
WATERBURY: Moriarty

DIST. OF COL.
WASHINGTON: Circle, Crandall's, Garden, Knickerbocker, Liberty, Maryland, Metropolitan, Savoy, York

FLORIDA
DELAND: Peerless
JACKSONVILLE: Arcade, Casino, Hiawatha, Imperial, Republic, Strand
KEY WEST: Strand
LAKELAND: Auditorium, Capitol
LEESBURG: Princess
MIAMI: Fotosho, Hippodrome, Paramount
PENSACOLA: Isis, Pastime
ST. PETERSBURG: Grand, Star
TALLAHASSEE: Daffin
TAMPA: Bonita, Strand, Victory
WEST PALM BEACH: Bijou, Idalia
WINTER HAVEN: Grand

GEORGIA
ATHENS: Georgia Amuse Co
AMERICUS: Hylander's Theatre
ATLANTA: Alamo No. 2, Bonita, Criterion, Grand, Loew's Howard, Strand, Vaudette
AUGUSTA: Augusta, Kramark
BARNESVILLE: Palace
CEDARTOWN: Palace
GAINESVILLE: Palace
MACON: Capitol, Criterion, Douglass, Palace
MOULTRIE: Capitol
ROME: Elite, Strand
SAVANNAH: Arcadia, Coonial, Folly, Odeon, Star
VALDOSTA: Alamo
VIENNA: De Sota

ILLINOIS
ALEDO: Aledo Opera House
AURORA: Fox, Rialto
CHICAGO: Leo Fiddleman's, M. Wolfe & Co., Panacea, Pantheon, Riviera, Stratford
DANVILLE: Central M. P. Corp., Palace
DECATUR: Lincoln Sq.
ELGIN: Rialto
FARMER CITY: Kendall
FREEPORT: Strand
FINLAY: Finlay
GALVA: Gibbes
HERRIN: Hippodrome
MARSEILLES: Colseum
PEKIN: Capitol
PEORIA: Apollo
ROCK ISLAND: Ft. Armstrong
RUSHVILLE: Princess
SHELBYVILLE: Shelbyville
WATSEKA: Watseka
WILMINGTON: Palace

INDIANA
COLUMBIA CITY: Columbia City
DUNKIRK: Rex
ELWOOD: Grand Opera House
FOWLER: Fowler
GOSHEN: S. F. Spohn
HUNTINGTON: Perfect
INDIANAPOLIS: Alhambra, Gayety, Lyric
LAFAYETTE: Luna, New Mars
LEBANON: Lebanon
LOGANSPORT: Paramount
MUNCIE: Lyric, Minnie
PERU: Victoria
RICHMOND: Richmond
SULLIVAN: Meibben
SHELBYVILLE: Mirror
TERRE HAUTE: American, Terre Haute
VINCENNES: Alice, Pantheon
WASHINGTON: Grand Opera House

IOWA
BURLINGTON: Palace
CENTERVILLE: Majestic
DES MOINES: Strand
DUBUQUE: Strand
IOWA CITY: Pastime, Strand
LEON: New
MASON CITY: Star

KANSAS
ARKANSAS CITY: Rex
CHERRYVALE: Royal
EMPORIA: Star
PARSONS: Best
SALINA: Royal, Strand
TOWANDA: Crystal

KENTUCKY
COVINGTON: Lyric
LOUISVILLE: Alamo
MAYFIELD: Dixie
OWENSBORO: Empress, Queen
PADUCAH: Arcade
PRINCETON: Sawyer

LOUISIANA
ALEXANDRIA: Pastime, Saenger
ALGIERS: Folly
BATON ROUGE: Columbia, Louisiana
CROWLEY: New
DE RIDDER: Elk
DONALDSONVILLE: Grand
EUNICE: Electric, Liberty
JENNINGS: Strand
LAFAYETTE: Jefferson
LAKE CHARLES: Arcade, Faranto
MONROE: Lyceum, Opera House
NEW ORLEANS: Bijou, Crescent, Famous, Globe, Happy Hour, Isis, Lyceum, Lyric, Liberty, Newcomb, New Ivy, Palace, Petroller, Strand, Triangle, Tulane, Tudor, Variety, Wonderland
OPELOUSAS: Princess
PLAQUEMINE: Liberty
SHREVEPORT: Grand Opera House, Majestic, Opera House, Saenger, Star, Queen

MARYLAND
BALTIMORE: Bridge, Broadway, Brolin, Gayety, Red Wing, Wilson
CAMBRIDGE: Grand Opera House
CUMBERLAND: Strand
HAGERSTOWN: Colonial, Marshall, Paramount

MASSACHUSETTS
HOLYOKE: Suffolk
SALEM: Federal
SPRINGFIELD: Bijou

MICHIGAN
DETROIT: Almo

MINNESOTA
DULUTH: Brunswick
FARIBOULT: Faribault
MINNEAPOLIS: Northern, Blue House
ST. JAMES: Princess

MISSISSIPPI
BILEXI: Crown
COLUMBUS: Princess
GREENVILLE: Saenger Amuse. Co. Opera House
GREENWOOD: Saenger Amuse. Co
HATTISBURG: Lomo, Strand
JACKSON: Majestic
LAUREL: City Investment Co.
MERIDAN: Princess, Strand
NATCHEZ: Baker Grand
STARKVILLE: Rex
VICKSBURG: Walnut
YAZOO CITY: Opera House
WEST POINT: Elite

MISSOURI
CAPE GIRARDEAU: Orpheum
JEFFERSON CITY: Jefferson
KANSAS CITY: Twelfth St.
ST. LOUIS: Booker Washington, Delmar, Jest-A-Mere, Lafayette, Novelty, Pauline, Shenandoah Am. Co.

MONTANA
WHITEFISH: Orpheum

NEBRASKA
GRAND ISLAND: Empress
LINCOLN: Colfax
OMAHA: Empress
YORK: Strand

NEW JERSEY
ATLANTIC CITY: Bayhead, Arcadia, Lorraine
BAYONNE: Empire, Plaza
BRIDGETON: Majestic
CAMDEN: Victoria
CAPE MAY: Liberty
DUMONT: Dumont
EAST RUTHERFORD: Rutherford
EGG HARBOR: Colonial
ELIZABETH: Saenger Hall
JERSEY CITY: Minerva, National
KEARNY: Regent
NEWARK: Bergen, City, Clinton, Grand, Grand Palace, Liberty
NEW BRUNSWICK: Strand
PASSAIC: Garden
PATERSON: Garden, Proph's Park
PERTH AMBOY: Perth Amboy, Strand
PHILIPSBURG: Tuxedo
SOUTH RIVER: Star
UNION HILL: Bergen Line, Fulton, Pastime
WEST FORT LEE: Goldwyn Studio
WEST HOBOKEN: Silmmit Hippodrome
WEST NEW YORK: Star

NEW YORK
AMSTERDAM: Strand
ASTORIA: Broadway
BINGHAMTON: Armory, Stone Opera House
BROOKLYN: Alhambra, Atlanta, Brevoort, Century, Crown, Duffield St., Jamaica, J. H. Meyers Bros, Linden, Livonia, Loew's Metropolitan, Myrtle, New Seneca, Normandy, Nassau, Mr. Chas. Levin's, Peerless, Penn, Premier, Rialto, St. John's Place, Stone Ave., Weingarten's, West End
FEEEPORT: Plaza
GLOVERSVILLE: New Glove
GOUVERNEUR: Grayn
HAVERSTRAW: Haverstraw
HUDSON: Rialto
LAKE PLACID: Happy Hour
LARCHMONT: D. W. Griffith Studio
MALONE: Grand
NEW BRIGHTON: Star
NEW ROCHELLE: Keshian
NEW YORK: Brevort, Bronx Golden Rule, Burland, City, Colonial, Crotona, Dyckman, Fordham, Harlem Strand, Loew's 86th St., Lyric, Madison Sq. Garden, Morningside, Natl. Vaud. Assn., New Strand, N. Talmadge Studio, 125th St., Orpheum, Palace, Palace Annex, Panama, Regent, Rialto, Rivoli, Royal, Sanjor Corp. Thea., Stuyvesant, Sunshine, Symphony, Tivoli, United States, Universal Film Co., Venice, Winter Garden, 86 St.
ROCHESTER: Baker, Rialto, Strand
SARATOGA SPRINGS: Palace
SCHENECTADY: Palace, Proctor's
TICONDEROGA: Cyrilon
TONAWANDA: Plaza, Star
PORT WASHINGTON: Manhasset
TOTTENVILLE: Palace
TROY: Proctor's
UTICA: Hippodrome
WHITESTONE: New Rialto

NORTH CAROLINA
ASHEVILLE: Strand
CANTON: Strand
CHARLOTTE: Imperial, McAden's
GOLDSBORO: Aca
GREENSBORO: Hill's Victory
GREENVILLE: White's
HENDERSON: Princess
HIGH POINT: Orpheum
KINGSTON: Oasis, Strand
LEXINGTON: Lyric Amuse. Co
MARION: Grand
MONROE: Strand
NEW BERNE: Alhena
ORANGEBURG: Reliance
RALEIGH: Alco
ROCKINGHAM: Star
ROCKY MOUNTAIN: Masonic Op. House
SALISBURY: Victory
TARBORO: Colonial
WILMINGTON: Majestic, Royal
WILSON: Opera House

NORTH DAKOTA
MILNOR: Iris

OHIO
AKRON: Majestic
ALLIANCE: Smith Amuse. Co.
CANTON: Alhambra
CHILLICOTHE: Queen
CINCINNATI: Bijou, Family, Lincoln, Olympia, Star, Walnut
CLEVELAND: Alhambra, Broadway, Metropolitan, Ohio, Rialto, Rialto
COLUMBUS: Majestic
DAYTON: Dayton
HAMILTON: Rialto
LORAIN: Lorain
TOLEDO: La Grange St. A. Co, Lyric, White Eagle
YOUNGSTOWN: Dome

OKLAHOMA
CUSHING: Dixie
DEWEY: Gem
DURAND: Queen
GUYMON: Dime
MIAMI: Glory "B"
McALLISTER: Cozy
OKEENE: Majestic
OKLAHOMA CITY: Overholser
OKMULGEE: Hippodrome
SHAWNEE: Odeon
PRYOR: Lyric
TULSA: Majestic, Yale, Empress, New Yale

PENNSYLVANIA
ALLENTOWN: Hippodrome
ALBANY: Liberty
BEAVER FALLS: Colonial
BERWICK: Temple
CARLISLE: Orpheum
COATESVILLE: Palace, Y. M. C. A. Bldg
DANVILLE: Luna
EAST LIBERTY: Cameraphone
HOMESTEAD: Grand
JOHNSTOWN: Garden
LANCASTER: Rialto
NORTHAMPTON: Lyric
PHILADELPHIA: Amber, Arcadia, Astor, Bartram, Bell, Cedar, Colonial, Dunbar, Eureka, Family, Felton, 56th St., Globe, Grand, Great, Grant, Ideal, Imperial, Keystone, Leader, Lubin Auditorium, Model, Montgomery, Princess, Savoy, Star
LOCK HAVEN: Martin
PITTSBURGH: Brighton
PORTAGE: Pastime
POTTSTOWN: Hippodrome
READING: Colonial, Picturland
RENOVA: Dreamland, Renova
SHAMOKIN: Majestic
UNIONTOWN: Lyric
YORK: Hippodrome, Scenic

SOUTH CAROLINA
ANDERSON: Bijou, Grand, Strand
BAMBURG: Grand
BARNWELL: Majestic
CHARLESTON: Circle, Majestic, Victory, Victoria
CHERAW: Lyric
CLINTON: Casino
COLUMBIA: Broadway, Ideal, Rialto, Rivoli
DARLINGTON: Liberty
FLORENCE: Crosland, O'Dowd, Tyson
GREENVILLE: Casino
GREENWOOD: Greenwood
ROCKHILL: Palmetto
SPARTANSBURG: Bijou, Harris, Rialto, Strand
SUMTER: Rex

SOUTH DAKOTA
FLANDREAU: Crystal
SIOUX FALLS: Jewel

TENNESSEE
CHATTANOOGA: Acme, Alcazar, Bijou, Bonita, Civil Center, Criterion, Fine Arts, Grand, Leader, Lincoln, Lookout Amuse. Co, Post, Rialto, Royal, Strand, Superba, Tivoli, York
CLARKSVILLE: Lillian
JELLICO: Palace
KNOXVILLE: Gem, Loew's Staub, Riviera, Strand
LENOIR CITY: Hayes Amuse. Co.
MEMPHIS: Beauty, Daisy, Loew's State, Princess
MARYSVILLE: Palace
NASHVILLE: Fifth Ave, Knickerbocker, Loew's Vendome
SOUTH PITTSBURG: Signal Amuse Co.

TEXAS
BEAUMONT: Crystal, Jewel
BEAUMONT: Liberty, Lincoln, Peoples Amuse Co, Rex, Trovoli
CANADIAN: Pastime
CLARKSVILLE: Utzegrand
CORPUS CHRISTI: Amusu
DALLAS: Jefferson, New, Pullitser & Burke, Queen
DENISON: Rialto
DENTON: Dreamland
EL PASO: Alamo, Dixie, Empire
FORT WORTH: Majestic, Palace, Princess
GALVESTON: Crystal, Palace, Princess, Queen
HARLINGEN: Dixie
HOUSTON: Washington
KINGSVILLE: Sierra
LAREDO: Rialto
LONE VIEW: Elk
MARSHALL: Elk, Queen
ORANGE: Airdome, Princess
RANGER: Ranger
SAN ANTONIO: Jewel, Lincoln, National, Pike, Wigwam, Zaragoza
TEMPLE: Gem
TEXARKANA: Royal, Ryan
VICTORIA: Princess
WICHITA FALLS: Empress, Majestic, Olympic

UTAH
PROVO: Strand

VIRGINIA
ALEXANDRIA: Grand, Shenger
DANVILLE: Southern Amuse. Co
HAMPTON: Apollo, Lyric
HOPEWELL: Broadway
NORFOLK: Columbia, Manhattan, Rex, Star
PETERSBURG: Columbia
PHOEBUS: American
PORTSMOUTH: Palace
PULASKI: Elk's
RICHMOND: Bluebird, Broadway, Colonial, Hippodrome, Thorpe
ROANOKE: National

WEST VIRGINIA
CLARKESBURG: Odeon, Opera House
FAIRMONT: Dixie
KEYSER: Opera House
MARTINSBURG: Apollo, Central Opera House
MOUNDSVILLE: Park Theatre Co.
NEW MARTINSVILLE: Pastime
OMAR: Paramount
ST. ALBANS: Isis
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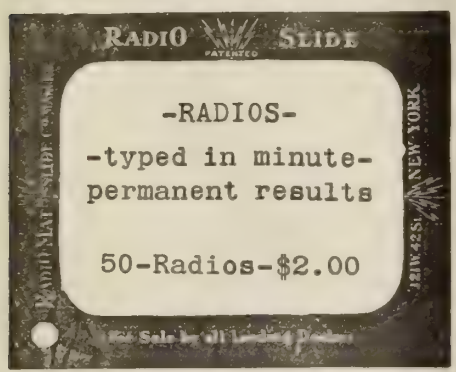

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The projection equipment, which was furnished by Lewis M. Swaab, consists of the following items: Three Simplex type S projectors with nickel-plated mechanisms and battleship grey enameled bodies, three one hundred ampere 220-volt grid Simplex rheostats, three Simplex arc controls, one set Simplex speed indicators to take care of three Simplex machines, one Swaab dissolving stereopticon, one Kliegl spotlight complete, two 100 ampere G. E. motor generators, d. c. to d. c. with panel boards complete, one fifteen by twenty Super-Lite screen and frame, two Caille electric-driven ticket choppers finished in statuary bronze.

The Simplex machines are equipped with periscopes for the lamphouses; extensions on flywheels to enable operator to turn flywheel without opening door; special asbestos heat shields to stand high amperage.

A Swaab booth blower takes care of the ventilation of the projection room.

One hundred and forty-three switches have been provided for individual lights exclusive of house and stage lighting. The current is supplied from outside, and it is estimated will cost about $1,000 per week, while the immense electric sign in front of the building will cost about $35 per hour to operate. Sixty thousand watts is used in the stage set lighting.

Newman Railings and Frames

Proscenium, loge and side boxes, balcony front, stair and vomitories are all guarded by semi-polished statuary bronze railings, supplied by the Newman Manufacturing Company.

The advantage of the material lies in the fact that it may be easily cleaned with a soft cloth and does not require constant polishing. It is said that the railing contract for the house amounted to about $10,000. Another portion of the equipment supplied by the Newman Company consisted of ten extra large cast bronze frames decorating the Nineteenth street entrance, and said to have cost $250 each.

Building Operations Will Soon Be Started on Schenectady's Strand

DEFINITE announcement has been made of the type of house which the Strand Theatre Company will build in Schenectady between now and next January, at an outlay of $400,000. This house will be the eleventh in the chain of Strand theatres, the tenth having been opened in Albany last November, after being in course of construction for nearly sixteen months. The Schenectady house will be one of the most beautiful in the entire group, and will be operated solely as a motion picture theatre.

The Strand Company has leased for a long term of years a plot on State street, the main business street of the city, which will give the house three distinct entrances, one being on State street, the other on Liberty street, and the third on the Erie boulevard, which is to be improved.

This newest of Strands will have a seating capacity of 2,500, the main floor accommodating something over 1,500 patrons. Tapestry brick will be used on that portion fronting on Liberty street, while terra cotta will be used on Erie boulevard.

A Magnificent Foyer

The grand foyer will be entirely in marble, both the floors and the staircases being of exceptionally beautiful design. This foyer will be no less than 105 feet in length and 35 feet in width. The anterooms, including telephone booths and rest rooms, will be located directly off the foyer. The ladies' rest room will be paneled, carrying out an early Colonial design.

The men's smoking room will be finished both in its floor and side walls in checkered tile of golden hue. The ceiling will be in a beamed effect, the fireplace of Rockwood tile. This room will be fifteen by twenty-five feet.

Ramps will lead from the grand foyer to the rear of the orchestra with marble balustrades at both sides. There will be a cross-over at the head with six loge boxes, these being equipped with marble balustrades in carrying out the main effect. Steps from the center and at either side will take one from this cross-over up to the balcony proper with its two banks of loges. There will be four aisles in the balcony.

The color design throughout the entire house will be in amber and gold, relieved with marble, amber panels of silk being inserted along the sidewalls, excepting in the center bay where there will be large paintings at either side, enhanced by the installation of cove lights. The seats and carpets will correspond in color design.

A Striking Feature

One of the most striking features of the house will be in its overhead arrangement, with the dome measuring 65 feet across, the lighting system being controlled by dimmers. Vaultings from the four corners of the house will lead to this dome, there being also a half dome over the colonnade.

Particular attention will be paid to the projection room and its equipment, this room will be thirty-eight feet in length and ten feet in width, including a section given over to rewinding and to toilets. The room will contain three projectors. The throw will be about 160 feet to a screen measuring sixteen by eighteen feet.

The stage will have a tableaux-platform. When completed, the house will have eight dressing rooms adjoining the stage and for use of those who may be employed in prologues.

Coincident with the announcement of the new Strand Theatre for Schenectady, comes a like announcement from the Proctor interests, that they also will begin construction of a new house to be located on State street within a block or so of the Strand. It is expected that bids will be asked for the excavation of the Strand within the next few weeks, as every effort will be made to expedite its building.

Picture House for Paoli

Plans for a building at Paoli, Pa., and which will serve the triple purpose of housing the fire company, postoffice and providing a moving picture theatre have recently been completed.

The building will be owned by the fire company and will cost approximately $40,000. It will be situated on the Lansdowne Pike, in the central part of the town.

Construction will be of plaster over hollow tile, the entire building to be fireproofed.

A Philadelphia Sale

The motion picture theatre and store property adjoining at the northwest corner of Fifty-first street and Haverford avenue, Philadelphia, has been sold by M. A. Laboude to S. Gilman. The lot is 125 feet long and of irregular width.

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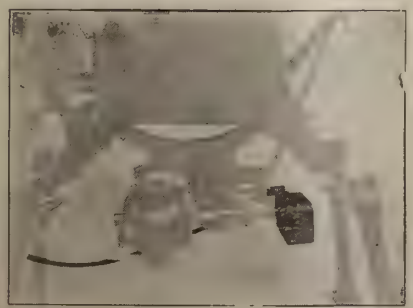

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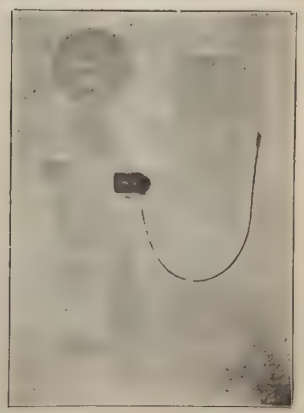

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The Typhoon Fan Company is Now Ready For Big Business

FEW outside of those closely associated with theatre construction and equipment realized the difficulties overcome during the past year by manufacturers of moving picture theatre equipment

Immediately after the war it was necessary for many manufacturers to readjust their plants that the government had called upon to furnish war materials to produce which special equipment was installed. Such equipment had either to be changed or replaced in order to once again carry on the manufacture of regular line of goods.

This readjustment not only had its effect all down the line, but found the railroads in such a demoralized condition that it was next to impossible to move the manufactured materials when ready for the consumer.

When it was found that this condition was one not soon to be overcome, the Typhoon Fan Company of New York, manufacturers of the Typhoon cooling and ventilating system, decided to establish branch offices, factories and warehouses throughout the country, so as to overcome, not only the long delays in delivery, but also to make it possible to procure raw materials more promptly.

Typhoon Established Branches

As a result of this decision there were established during the past year, offices in Philadelphia, Los Angeles, Chicago and Raleigh, North Carolina. The year previous had witnessed the establishment in New Orleans of a factory fully equipped to turn out any amount of Typhoon systems on short notice. This year, new offices have been opened in Chattanooga, Tenn., while others are soon to be opened in Dallas and Atlanta. Today the Typhoon Fan Company, through the addition of these factories and warehouses, is in a position to deliver any size of equipment on a few days' notice.

The accompanying illustrations show the exteriors of the Typhoon Fan Company factories, at New York and New Orleans.

For many years past there has been a habit among theatre building contractors to delay the ordering of certain theatre equipment and as a result when orders are finally placed, delays of one kind or other are bound to happen.

The Typhoon Fan Company, however, has anticipated this and in stocking its warehouses with motors and completed equipment, so as to be in a position to make prompt shipments.

Already wide awake contractors and theatre owners are beginning to order their Typhoon equipments and arranging to take deliveries now, so as to avoid possible delay.

Des Moines Film and Supply Co. Supplied 'Em

The Des Moines Film and Supply Company, 609 Mulberry street, Des Moines, reports that it found business good last month and that the spring outlook is rosy.

Among December sales and installations made by the company the following may be mentioned: the new two hundred and fifty thousand dollar Strand of Waterloo equipped throughout, included in its outfit two Power's type E projectors, a Hertner Transverter and a Minusa Gold Fibre screen.

A Power's 6B and a Minusa Screen were also installed in the Family theatre of Pershing while a type E, Power's, went into the Amuzu, of Des Moines. The Red Oak school got one Type E, Power's, the Strand, of Marshalltown, took one Hertner transverter, and the Majestic, of Fort Dodge, another. Trinity Church, of Des Moines, purchased a Power's 6B.

This would indicate that theatres, schools and churches are all on the Des Moines Film and Supply Company's bill of fare when sales are to be made.

When the new Strand, of Des Moines, opens it will be with the aid of Power's equipment and a Minusa screen, all Des Moines F. & S. supplied.

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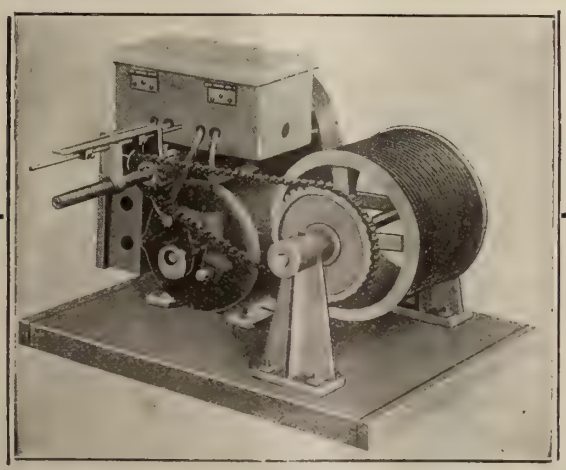

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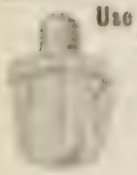
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Veteran Supply House Predicts Prosperity

The Co-operative Amusement & Supply Company, which has been active in the mid-west for ten years and maintains headquarters at Springfield Ill., has found many evidences of coming prosperity as indicated by numerous remodelings and buildings and the more than usual installations of new or improved equipment at this season of the year.

Among the recent improvements of some of its patrons has been the sale of Minusa screens to the beautiful new Lyric at Springfield the Rosarian Theatre, Greenview, the Rex at Virden and the Yale Theatre at Carbondale, while L. A. Tomlin, of the Liberty, Easton, Ill., has moved to larger quarters and put in a power up-to-date equipment.

A. W. Ackerman, the pioneer exhibitor at Mason City, has done likewise and Victor Gardoni at Riverton and Dominca Frisina at Kincaid have purchased new chairs.

Following these activities Leo Burnstine, who runs over the Capitol at Springfield about a year ago and has rapidly built it into a very lucrative investment, has placed orders for a new national ticket register with a million tickets to feed it and two power 6B machines.

Many other sales of more or less significance of the trend of the rapidly quickening growth of business in general have been made and all indications point to a year of fine returns for exhibitors.

"Business Good" Says Newman

"Business is very good," reports the Newman Manufacturing Company of Cincinnati. Some of the latest installations are as follows: Ewing Theatre, South Chicago; Walnut Theatre, Cincinnati; Palace Theatre, Cincinnati; Petit Theatre, Hominy, Okla.; Orpheum Theatre, Oklahoma City.

Director Frank Lloyd is "on his head," figuratively of course, because he had to do contortions while making the torture chamber scenes in "The Water Lily," his new Goldwyn picture.

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Picture Theatres Projected

LOS, ANGELES, CAL.—A. C. Martin, 430 Higgins Building, is preparing plans for three-story Catholic High School to be erected at West Ninth and Green streets, to include auditorium, with stage and projection booth. Address Rev. J. Cantwell, 108 West Second street.

SAN JOSE, CAL.—Extensive improvements will be made to Liberty Theatre. Address James Beatty, manager.

SANTA MONICA, CAL.—C. H. Russell, Los Angeles, is preparing plans for municipal auditorium, to cost $375,000.

WASHINGTON, D. C.—George Nelson, 512 Four-a-half street, S. W., will erect one-story brick moving picture theatre, 28 by 122 feet, at 216-20 F street, S. W.

*CLEARWATER, FLA.—John Phillipoff has contract to erect theatre, 54 by 115 feet, fireproof, tile floors, hollow-tile walls, Spanish style, stucco front with ornamental terra-cotta, cast cement and tile marquise, for John S. Taylor.

PENSACOLA, FLA.—Saenger Amusement Company, New Orleans, La., has plans by Charles G. Davis for fireproof brick and concrete theatre in Spanish style, 80 by 200 feet; indirect lighting, cooling and ventilating systems, balcony, seating capacity of 2,000; to be erected on Palafox, north of Intendencia street, to cost $250,000.

CHICAMAUGA, GA.—City has plans by W. H. Sears, 905 James Building, Chattanooga, Tenn., for one-story brick auditorium, 75 by 185 feet. Address Tom Lee, chairman building committee.

CHICAGO, ILL.—Picturola Corporation, 541 South Dearborn street, has been organized with $175,000 capital by Thomas J Condon, Ralph F. Klein, Charles H. Meyering and others to manufacture and deal in moving picture films, machines, appliances, etc.

CHICAGO, ILL.—Karlev Theatre Company, 4048 Armitage avenue, has been organized with $40,000 capital by Louis Zahler, Sidney Oppenheim and Julius J. Zahler to maintain, operate, buy and sell moving picture theatres, films and moving picture theatre equipment.

HOOPSTOWN, ILL.—Rosslyn Boorde will erect moving picture theatre at northeast corner Fourth and Main streets, to cost $50,000.

*LOGANSPORT, IND.—H. R. Byerly has sold his lease on Nelson Theatre to J. Frank Bellinger.

*CARROLL, IA.—H. H. Cone will remodel Irving Theatre.

JARSONS, KAN.—H. Strausburger has plans by J. R. Primmer, Nevada, for theatre, to cost $150,000.

BOSTON, MASS.—Black's Quincy Theatre Company has been organized with $110,000 capital.

LAWRENCE, MASS.—Contract has been let for erection two-story moving picture theatre, 60 by 126 feet, for Dineen Brothers Company.

OAK BLUFFS, MASS.—M. J. Keegan will erect moving picture theatre at foot Circuit street, to cost $10,000.

DETROIT, MICH.—Alvis Martens, 1113 Garland avenue, has plans by Building Service Bureau, 210 Brush street, for one-story brick moving picture theatre, 30 by 100 feet, with seating capacity of 400, to be erected on Warren avenue, between Hurlbutt and Bewick avenues, to cost $12,000.

FARIBAULT, MINN.—Stock company has been organized to erect new moving picture theatre here, to be known as the Faribault.

HIBBING, MINN.—Edelstein & Sons, 111 Pine street, have plans by C. K. Shand, 620 Third street, for two-story brick and tile moving picture theatre, 25 by 120 feet, to be erected on Lincoln street, to cost $28,000.

*MINNEAPOLIS, MINN. — Central Amusement Company, 533 Palace Building, has plans by S. J. Bowler, 617 Phoenix Building, for moving picture theatre, 175 by 175 feet, to cost $75,000.

SEDALIA, MO.—Jack Truitt has leased Lona Theatre.

IRVINGTON, N. J.—Joseph T. Castles will erect theatre at 1117 Clinton avenue, with seating capacity of 1,200.

NEWARK, N. J.—New moving picture theatre will be erected in Roseville section, with seating capacity of 2,500, to cost $500,000. Entrance will be located at 545 Orange street.

OCEAN CITY, N. J.—L. Lesley Headley, 815 Fifth avenue, is preparing plans for moving picture theatre, to cost $80,000.

VINELAND, N. J.—Grand Theatre here has been purchased by Steifel Amusement Company of Philadelphia, involving deal of over $100,000.

BROOKLYN, N. Y.—G-M. Laboratories, Inc., has been organized with $25,000 capital by A. O'Grady, 359 Van Buren street, B. J. Longstreet, 540 West 122d street, and C. I. Funkenstein, New York, to develop and print moving picture films.

CANAJOHARIE, N. Y.—Patrick Bennett, proprietor, Mohawk Hotel, will convert business building on West Main street into moving picture theatre, to cost $20,000.

DUNKIRK, N. Y.—Drehen Theatre Company has purchased site at 335-37 Central avenue for erection large playhouse, with seating capacity of 2,000, to be used for moving pictures and theatrical performances, to cost $250,000.

OZONE PARK, L. I., N. Y.—A. P. Soric, Jr., 363 Fulton street, Jamaica, L. I., is preparing plans for one-story brick moving picture theatre, 50 by 100 feet, to cost $15,000.

*TROY, N. Y.—Weinstein Brothers, 6 King street, have plans by M. F. Cummings & Son, National Bank Building, to convert garage into moving picture theatre at 22 Fourth street.

ORRVILLE, O.—August Ambrigger has plans by John Q. Adams, New Southern Hotel Building, Columbus, for one-story brick addition to moving picture theatre.

RAVENNA, O.—Van Lee has plans by J. W. Greene, 246 Grant street, to remodel and erect an extension, 20 by 42 feet, to theatre on Meridan street, to cost $3,000.

DURANT, OKLA.—J. H. Rowley has assumed management Liberty Theatre.

OKLAHOMA CITY, OKLA.—Dixie Film Company has been organized by W. H. Holman and Walter Benson.

HARRISBURG, PA.—Broad Street Theatre Company will remodel three-story brick building at 1302-4 North Third street and build an addition, to cost $20,000.

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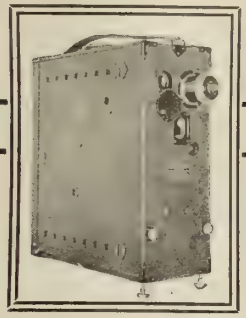

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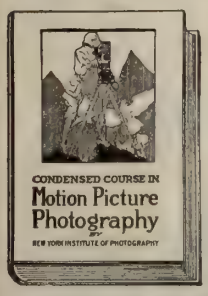

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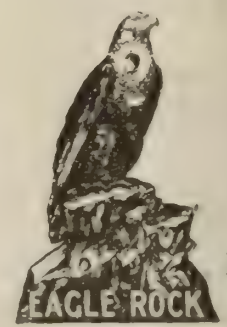

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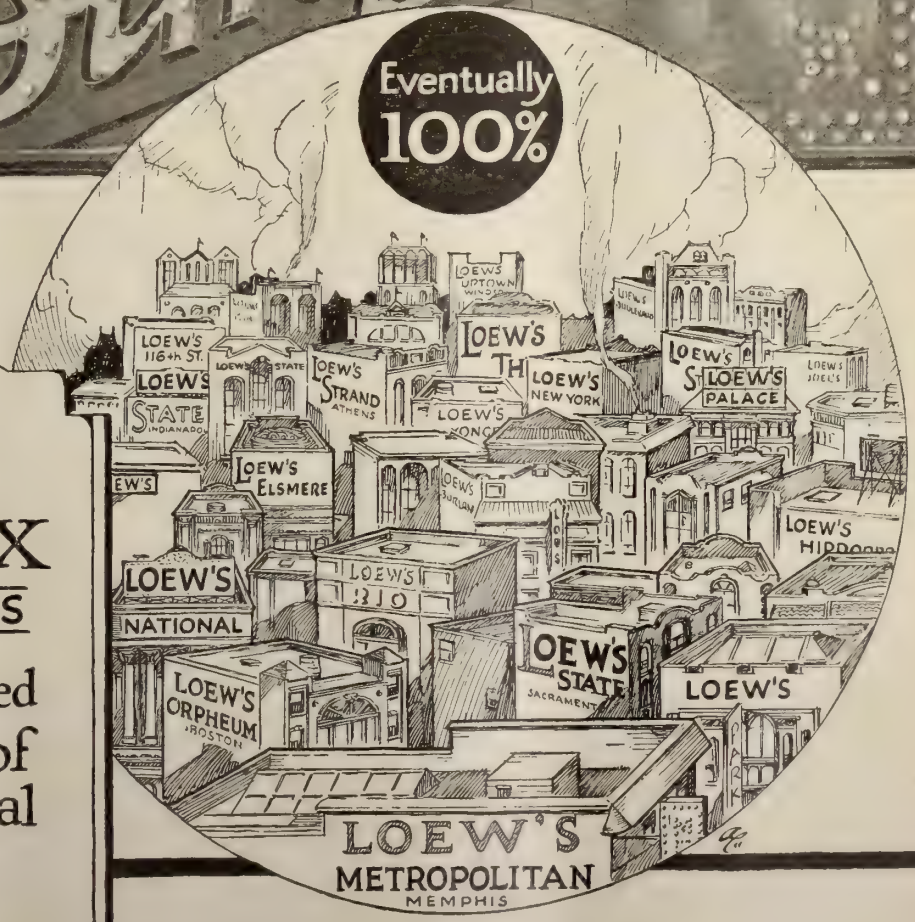

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It is a perfect adaptation and while it may reveal certain unimportant details which might have been left out for the sake of compression, still, the spiritual quality is so strong, the story so vividly told, the interpretation so splendidly real that criticism seems like pernicious fault finding. "The Servant in the House" carries a message which never becomes propaganda because the truth in Kennedy's theme is subtly interwoven with the dramatic contents. He indicts the modern church for its commercial taint, working his message out in the form of symbols. And it cuts deep and will make people think.

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"THE SERVANT IN THE HOUSE"

A DRAMA OF SINCERITY SKILFULLY ADAPTED FROM THE FAMOUS PLAY

Reviewed by Louis Reeves Harrison

An intensive idea-play, "The Servant in the House"—the author has been guilty of no preachment; rather he makes an appeal big with meaning in terms of the drama. "The Servant in the House" is produced for screen presentation by H. O. Davis, and its sincerity is beyond question. The action is admirably portrayed, especially that of penetrating the source of corruption. Director Hugh Ryan Conway has displayed a high quality of skill in evolving such an amount of artistic appeal. The entire cast is splendidly typed. The production in general is big with significance at this time.

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FEDERATED FILM of AMERICA

WALGREENE FILM

WALTER E. GREENE,

OF 1921

KENNEDY'S

F.F.E. of A.

IN THE HOUSE

PRODUCTION

THIS WONDER PICTURE WOULD
THESE REVIEWS REPRINTED HERE

AND ACT

BOOKING
ALL
EXCHANGES
INCORPORATED

CORPORATION
PRESIDENT

Wid's DAILY

WONDERFULLY WELL DONE SPIRITUAL DRAMA THAT ENTERTAINS TREMENDOUSLY

"THE SERVANT IN THE HOUSE"

DIRECTOR.....
AUTHOR.....
SCENARIO BY.....Hugh Ryan Conway
CAMERAMAN.....Charles Rann Kennedy
AS A WHOLE.....Lanier Bartlett
STORY—Besides spiritual element it contains a strong personal plot and considerable delightful comedy.....Elgin Lessly
DIRECTION.....
PHOTOGRAPHY.....
LIGHTINGS.....Excellent
CAMERA WORK.....Good
LEADING PLAYERS—All splendid; characterizations of Jack Curtis and Harvey Clarke stand out as gems.....Effective
EXTERIORS.....Good
INTERIORS.....
DETAIL.....Typically English
CHARACTER OF STORY—A Christian spirit whose creed is the brotherhood of man restores order and peace in the lives of several who are living in despond.....Just right
.....Great

AN UNUSUAL ATTRACTION
ONE FOR A REAL SHOWMAN TO HANDLE

Box Office Analysis for the Exhibitor

The day of the spiritual picture and of pictures with the spiritual touch seems to be here. "The Servant in the House" is positively one of the greatest dramas ever conceived along such lines, and in its transfer to the screen it becomes one of the greatest of picture entertainments—an entertainment with a gripping theme back of it.

In fact there is no doubt about the entertaining power of this picture. It remains merely for the exhibitor to handle this to the best advantage. It is understood that the Federated Film exchanges of America are to play this as a road show in some quarters while they will also release it through their own exchanges with the option that they control the method of actual distribution. But if it comes within reach you certainly ought to grab it. It is something far out of the ordinary and something in the way of entertainment that will really send the crowds out feeling better.

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"THE HEART THAT HAS TRULY LOVED NEVER FORGETS—

Swamped Me with Inquiries upon My First Announcement of this Wonderful

BOX OFFICE HIT

If I have not acknowledged your inquiry, it is because I could not get to it

PLEASE HAVE PATIENCE

INQUIRIES ANSWERED IN SEQUENCE OF RECEIPT

Trade Paper REVIEWS Next Week

THE SUPREME PASSION

By ROBERT McLAUGHLIN and CHARLES T. DAZEY

AUTHORS OF "THE HOUSE WITHOUT CHILDREN" AND "IN OLD KENTUCKY"

PLAYED BY

FLORENCE DIXON

and a Notable Cast

POSTERS BY RITCHEY

TERRITORY SELLING VERY FAST

SOME STATES STILL OPEN

BUT AS SURELY LOVES ON TO THE CLOSE"

ROBERT W. PRIEST, Pres't.

THE FILM MARKET, INC. Phone Bryant 6548 No. 503, TIMES BUILDING

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Has Acquired the U.S. and Canadian Rights for the

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GRACE DARMOND

The Most Sinister Jewel in History...

For 400 years this famous diamond has worked its sinister influence on the lives of those who owned it. The most exciting and vivid story ever told Syndicated in all the Hearst papers with millions of readers.

IT IS A BOX OFFICE CLEAN UP

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KOSMIK FILMS Inc.
Directed By
STUART PATON

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DAVID P. HOWELLS
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A HODKINSON RELEASE

Booked By The Blue Mouse Theatre, Baltimore, For An Indefinite Run

And it's worth an extended run in *any* theatre for it's the type of picture the screen needs,—a comedy with a thought behind it.

The situations are ludicrous but *real*,—and the laughs come thick and fast.

And each member of the talented cast knows how to extract from the story the last bit of humor that its gifted author wrote into it.

It's a whale of an "audience" picture. Play it and see!

Rockett Film Corporation
presents

The TRUANT HUSBAND

by

Albert Payson Terhune

With an All Star Cast
including

MAHLON HAMILTON · BETTY BLYTHE · FRANCELIA BILLINGTON

Directed by Thomas N. Heffron

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

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"EAST LYNNE"
A HUGO BALLIN PRODUCTION
Distributed by
HODKINSON
thru PATHÉ Exchange, Inc.

"Everybody's Picture"

Drascena Productions
presents

WELCOME CHILDREN

Directed by Harry C. Matthews
Enacted by a Superlative Cast

An Unusual Feature
Comedy-Drama
Which Will Prove of
Universal Appeal

Watch for Release Date

Distributed by
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INC.
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WALTER E. GREENE

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The formation of his own organization for the distribution and sale of Productions of Quality.

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Associated Exhibitors Inc.

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Mr. George Arliss

in

"The Devil"

Directed by James Young
Produced by Harry Leonhardt and Andrew J. Callaghan

Three Houses, Three Records!

"The Devil" continues its perfect record of record breaking!

Joe Plunkett of New York's Strand, beat a record considered unbeatable with—"The Devil."

Harold Franklin of Buffalo's Criterion bettered the house record with—"The Devil."

Andrew J. Cobe of the Rialto, Lawrence, Mass., the third to play this sensational success, has just done the same,—in *zero* weather with—"The Devil."

ASSOCIATED EXHIBITORS Inc.
25 West 45th Street, New York

PATHE *Distributors*

Mr. George Arliss

in

"The Devil"

Every exhibitor is demanding "bigger and better" pictures.

Every exhibitor says "My house is always open to really big pictures,—but I can't get enough of them."

Here is a picture which on its proven record is really "bigger and better."

It was made by exhibitors for exhibitors in full knowledge of what constitutes box-office value; it has *star*, *story*, *direction*, *production*, *cast* and *title*.

It is then the perfect type of the production which every exhibitor realizes is necessary to his interests. As such it is of very great importance to *you*.

It is
A better picture for your bigger business!

Associated Exhibitors Inc.
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PATHE *Distributors*

"Hey, Edgar!"

It's the voice of your golden boyhood days calling to you over the years.

The magic of it! To see yourself a boy again, carefree as a colt, with every hour a golden coin to be squandered.

Booth Tarkington's "Edgar Stories" have won a genuine place for themselves in the big heart of the American public.

Exhibitors the country over call them the biggest, cleanest short reel features ever made.

Goldwyn Presents

Booth Tarkington's Edgar Stories

The Adventures and Emotions of Edgar Pomeroy

They Keep Getting Better And Better—

Edgar's Feast Day
Edgar's Country Cousin
Edgar's Little Saw
Get-Rich-Quick Edgar
Edgar The Explorer
Edgar Camps Out
Edgar's Sunday Courtship
Edgar Takes The Cake
Edgar's Jonah Day
Edgar's Hamlet
Edgar and Teacher's Pet

"The writer is inclined to regard as among the most significant works of the year the Edgar comedies from the pen of Booth Tarkington, produced under the direction of E. Mason Hopper and Mason N. Litson, with Johnny Jones as Edgar. More imagination has entered into the making of these comedies than may be discerned in any other production seen in 1920."

Moving Picture Editor of
the *New York Times*

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To all women! To all men!
To everybody!

The William Fox production

BLIND WIVES

Based on Edward Knoblock's
famous international stage success
"MY LADY'S DRESS"

offers the most absorbing entertainment the screen has known. It is setting new attendance records everywhere.

Directed by Charles J. Brabin

It's a knockout in star, story and production.

William Fox presents

BUCK JONES

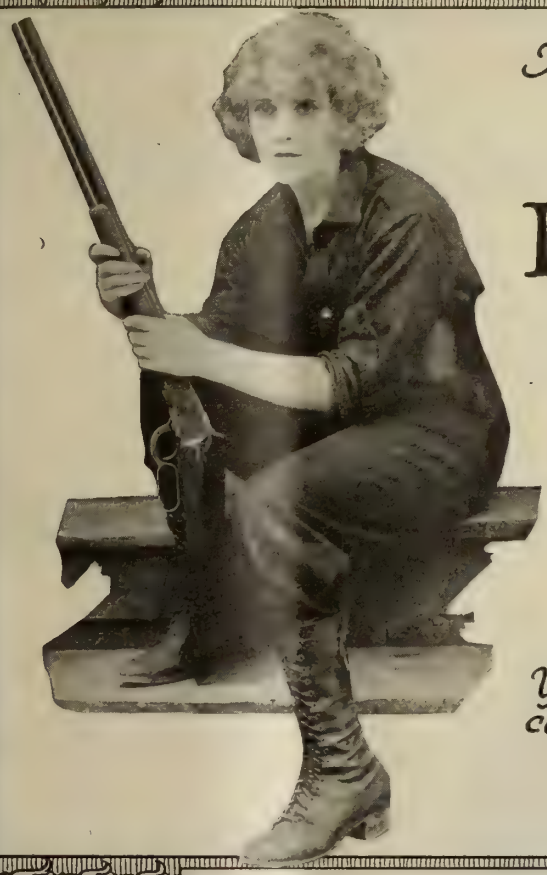
IN

The Big Punch

A smashing drama of the western hills

STORY BY
JULES G. FURTHMAN

DIRECTED BY
JACK FORD



A screen drama of primitive people and turbulent passions.

William Fox *presents*

PEARL WHITE

in

The Mountain Woman

from A PAGAN OF THE HILLS
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You will see a new and even more captivating Pearl White in this different picture.

Directed by Charles Giblyn

The exquisite star in the daintiest of pictures.

William Fox *presents*

SHIRLEY MASON

IN

WING TOY

A story of dreamy old Chinatown and love

STORY BY
PEARL DOLES BELL

DIRECTED BY
HOWARD M. MITCHELL

JUSTINE JOHNSTONE
in
"THE PLAYTHING OF BROADWAY"

Adapted by E. Lloyd Sheldon from the story, "Emergency House," by Sidney Morgan. Directed by Jack Dillon.

It's a Realart Star Franchise picture —and that means that it is a showman's bonanza.

"She Belongs to Me!"

They were face to face in her presence—

One had come to take her back to Mallory Court—to the slum children who loved her; the other to drag her once more into the jazz and abandon of Broadway.

Which man,—which life was this lovely plaything of the "Thirty Club" to choose?

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A. H. Paxson, Valdosta Amusement Co., Inc., Valdosta, Ga.—

"I received cash refund for difference due me. This is the squarest deal I ever had. This little incident of fair play increases my franchise value 100% in my estimation."

—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

When in Doubt Play a First National!

For every First National Picture is a trump card. It will take every trick. The reason is that First National releases none but pictures made by the best producers and artists. It refuses to give the public poor or mediocre pictures. Look over this list. Every one is a proven money-maker—and a picture that will please any audience.

Lionel Barrymore

in one of the most unique comedies ever screened; a Whitman Bennett production directed by Kenneth Webb—

The Great Adventure

Not Guilty

A powerful production with scenes taken all around the world. Harold McGrath's story of love, romance and adventure.

Sydney A. Franklin Production

The Truth About Husbands

A smashing drama adapted from "The Profligate," by Sir Arthur Wing Pinero, and directed by Kenneth Webb.

Whitman Bennett Production

Love, Honor and Behave

A Big Special Comedy Feature in 5 riotous reels. Something more than a slapstick.

A Mack Sennett Production

Habit

A Louis B. Mayer Special and a dramatic story of a woman who lived only for fashion.

With Mildred Harris

The Scoffer

A Mayflower Photoplay Corporation presentation of a powerful drama of a man who defied God.

An Allan Dwan Production

Unseen Forces

A Mayflower Photoplay Corporation presentation of the strongest love story ever screened.

Sydney A. Franklin Production

Lionel Barrymore

is one of the most thrilling and powerful dramas of the year, and a Whitman Bennett Special directed by Kenneth Webb.

The Devil's Garden

First National Attractions

Listen to the Crashing of Box Office Records!

They're Echoes of

THE BIG 5 PRODUCTIONS

Reverberating Across the Entire Country

You'll get them from the Theatres!
You'll get them from the Trade Press!
You'll get them from the News Reviews!
You'll get them from your patrons!

Play a Grand Pictures Season

WITH

Pola Negri in "Passion"
A Mighty Epoch of the Screen

Charles Chaplin in "The Kid"
Written and Directed by Charles Chaplin

Dorothy Phillips in "Man—Woman—Marriage"
Allen Holubar's Drama Eternal

R. A. Walsh's "The Oath"
Presented by Mayflower Photoplay Corporation

Anita Stewart in "Sowing the Wind"
Directed by John M. Stahl

FIRST NATIONAL ATTRACTIONS

Never Were There Such Money Makers!

Five Powerful Reasons Why

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

FEBRUARY 19
1 9 2 1

The Good To Come

THESE are stirring times in the business of moving pictures, particularly in what is sometimes called its political department. The word politician has an unpleasant sound, but it is properly applied to those who are seeking a supreme leadership and a complete authority over the affairs of the screen. There is politics and there are politicians.

We do not, however, regard the tour of William A. Brady, president of the National Association, as in any sense political because Mr. Brady's desire, as openly set forth, is not to destroy but to build; not to disrupt but to improve. Thus far his appeals to the several elements of the industry to get together on a broad, common basis for co-operation in dealing with all problems that concern our business as a whole have met with constructive results, and present reports indicate that Mr. Brady's efforts will achieve greater good than ever has been secured toward co-operation in the history of our industry.

The State organizations of exhibitors which are growing stronger, more responsible and more effective than at any previous time, are being personally informed of conditions and co-operation, wherever co-operation is possible, is being effected. Such differences of opinion as may exist, such misunderstandings as may prevail, such temporary obstruction to the broad plan as may be offered, will disappear in the coming weeks once the exhibitors are thoroughly satisfied that there is no Ethiopian gentleman lurking in the woodpile.

Efforts to describe Mr. Brady as a "hireling" of the terrible producers, or a tentacle of some awful octopus which is seeking to strangle its customers, has the dual quality of being pernicious and ridiculous at the same time. Mr. Brady has been big enough to recognize the necessity for unity in the industry and broad enough to attempt to solve the problem openly, frankly and with only the best interests of all the industry at heart.

Any one who knows Mr. Brady and is acquainted with the unselfishness of his mission will not be misled by the efforts of those who in seeking to discredit him are really injuring the greatest chance in years for friendly co-operation.

In any event the result of this effort is bound to be good and the ensuing weeks will demonstrate the effectiveness of the effort.

Arthur James

At Last Co-operation Is Secured

Committee of Fifteen Representing Big Majority of Producers and Distributors Combine to Eliminate Improper Pictures

AT last the moving picture industry has gotten together. The important and representative producers and distributors having taken due note of present conditions are now organized as a unit to deal with all problems concerning the industry as a whole.

Growing out of the dinner to William A. Brady, prior to his tour in behalf of co-operation, sentiment has been crystallized and a committee has been appointed. This committee will meet frequently and discuss problems as they arise.

Already their work is of the utmost importance because they have taken a decisive step for clean pictures. Although appreciating the fact that moving picture production has grown better and more worthy in the last several years, these producers and distributors have as their purpose a 100 per cent. clean picture schedule, and the following action has been taken:

All directors will be instructed that no picture of a salacious or suggestive character will be permitted.

All advertising departments will be instructed to eliminate any salacious or suggestive copy, pictorial or written, advertising the moving picture to the trade or to the public.

Suggestive titles in any way smacking of sex will from now forth be eliminated.

Most important of all, any theatre which accepts and runs pictures of a salacious or suggestive character will be refused service by all members of the committee.

This action, broad, far-reaching and tremendously important to our business, could not have been taken had not harmony and co-operation prevailed. The committee does not seek to deal with such matters as have to do with legitimate business rivals, but it will unite on a broad platform for the betterment of the industry. Co-operation has been sought many times, but not until now has it been secured.

The committee includes such important producers as Famous Players-Lasky, Associated First National Pictures, William Fox, Selznick Enterprises, Metro Pictures Corporation, Associated Producers, United Artists, Goldwyn, and in fact an almost complete majority of the big producing and distributing concerns.

The most constructive and the most practical blow to censorship is to remove all possible cause for censorship, and in uniting on the present basis these producers and distributors have done more for the moving picture business, present and future, than ever has been done before.

Subsequent action and discussions of the committee will be told of in the columns of Moving Picture World, as the committee has our enthusiastic and cordial support in the following out of its constructive program.

Riesenfeld Dinner Sets the Pace

Movement for a Cleaner Screen Formally Launched at Dinner Given to New York Impresario at Delmonico's

IN recognition of his success in the presentation of moving pictures Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, New York City, was given a dinner at Delmonico's on Tuesday evening, February 8, by Famous Players-Lasky Corporation.

The occasion was notable in that speakers, including a number of prominent producers, went on record in favor of the elimination of all pictures which in treatment or effect unduly stress the question of sex, or which countenance salacity.

The dinner was attended by representative men in the business, and it was observed that none of the guests were unimportant in the picture business.

Elek J. Ludvigh was toastmaster and speeches were made by E. F. Albee, Dr. Frank Crane, John Emerson, Daniel Frohman, Otto Kahn, Jesse L. Lasky, Richard A. Rowland, Adolph Zukor and Mr. Riesenfeld.

Given a Watch

In the course of the evening Mr. Riesenfeld was given a watch done in platinum and diamonds. Dr. Crane spoke on behalf of the people who visit theatres. Mr. Albee, the nestor of vaudeville, paid his respects to the guest of honor. He was followed by John Emerson and Mr. Frohman.

Otto Kahn, patron of the opera and a man widely known in finance, in paying a tribute to the guest, also paid a tribute to the screen. He called attention to the fact that no other art and no other influence reached so far and so effectively with the people as the moving picture. Begun by men of the people, it had developed as an institution of the people and never lost its hold upon the people.

It would be a fine thing if Mr. Kahn could be called before the various legislative bodies which seek to impose censorship, because his ability of expression, his breadth of view and his appreciation of the screen would open their minds to a new channel of thought. Every man in the room felt proud of his association with the screen as Mr. Kahn sat down.

He was followed by Richard A. Rowland, president of Metro, who spoke facetiously on the influence of Dr. Riesenfeld on the stock prices of Paramount-Lasky Corporation, and pointed out, to the glee of his hearers, that when Dr. Riesenfeld took a vacation the stock went down; that when he was on the job the stock went up.

Mr. Lasky confessed that in the past he had been sponsor for certain pictures which would now be inappropriate, and pledged himself to speak at all gatherings where it was possible in behalf of the clean picture. He was roundly applauded and the sentiment of the gathering was unmistakably with him.

Mr. Zukor paid a tribute to the sincerity of Dr. Riesenfeld, and then took up the line of thought which seemed to be in the minds of everyone for a definite co-operation, looking toward a screen that not only was 90 per cent. clean, but 100 per cent.

Three Orchestras Massed

A surprise came toward the midnight hour when the members of the orchestras of the three theatres arrived and played en masse as a compliment to their chief. More than 100 musicians were grouped in the ballroom, and with a background of eight bass viols made an impressive picture. The music they played was delightful and several conductors led them. Finally, at the request of the diners, Dr. Riesenfeld took the baton and demonstrated his skill as a musical director.

The occasion turned out to be more than a mere dinner to the individual and resolved itself into a definite launching of a campaign within the industry for a cleaner screen.

Those present included Adolph Zukor, E. F. Albee, Jerome Beatty, L. W. Boynton, F. V. Chamberlin, Hiram Abrams, H. D. H. Connick, Dr. Frank Crane, Albert H. T. Banzhaf, Lee Counselman, H. H. Buxbaum, David Bernstein, Al Boyd, Joseph Dannenberg, Edward Dillon, Richard Delafield, John Emerson, William H. English, Frederick H. Elliott, George Fitzmaurice, Daniel Frohman, Felix F. Feist, Abe Einstein, H. B. Franklin, Morris Gest, Leopold Friedman, Maurice Goodman, Cosmo Hamilton, H. A. Hallett, Gabriel Hess, Alf Hayman, Felix E. Kahn, William A. Johnston, S. R. Kent, Henry Arthur Jones, Adolph Klauber, Morris Kohn, Jesse L. Lasky, Leo D. Langsfeld, Elek J. Ludvigh, David Loew, Frank Meyer, Charles Maigne, William Morris, Jr., John McGuirk, B. S. Moss.

Others Present

N. L. Nathanson, Oscar A. Price, Richard A. Rowland, L. S. Quimby, John S. Robertson, Henry L. Saulisbury, R. W. Saunders, Abe Sablosky, Louis Sablosky, William E. Smith, Edgar Selwyn, Dr. Emanuel Stern, Emil E. Shauer, J. J. Shubert, Lee Shubert, Walter Wanger, Joe Weber, Maurice Wertheim, Berthold Neuer, G. Viafora, Joseph Urban, Otto H. Kahn, Pat Casey, Josiah Zure, Edward Falk, George A. Shor, Lawrence A. Walsh, Herman Wobber, Louis Marcus, H. A. Ross, G. H. Schaeffer, R. C. LiBeau, H. P. Wolfberg, Phil Reisman, Joseph Gilday, George Weeks, John D. Clark, H. G. Ballance, Arthur M. Loew, Marcus Loew, J. J. Murdock, Joseph M. Schenck, A. H. Woods, Charles Gatchell, Samuel Goldwyn, Arthur James, Morris Wolf, J. A. McCarthy, William Hodless, Frank W. Beulher, Melville A. Shauer, John Hicks, M. H. Lewis, Harry Durant, Robert Kane, Victor Clark, Gardner Hunting and Tom Geraghty.

Hoover Fund Results

No complete returns on Motion Picture Day were available at press time this week from C. C. Pettijohn, chairman of the committee, and the National Association of the Motion Picture Industry, and it was said that while indications pointed to very satisfying results, figures might not be issued for some time. The committee is swamped with checks from individuals for small amounts.

Correspondence of Moving Picture World shows that Minneapolis theatregoers contributed $10,890 on January 26. The Blue Mouse Theatre led with a collection totalling $1,101. Big results are expected from the Saturday matinee. Seattle reports $2,500 for the relief fund. Providence last week reported $12,500 and Spokane $3,000. Thirty-three picture houses in West Philadelphia got $2,034.16.

Theatrical Protective League Elects Officers

Minneapolis, Minn., Feb. 9, 1921.

(*By Telegraph to Moving Picture World*)

At a meeting of the Board of Directors today of the United Theatrical Protective League, Harry Dryer was elected vice-president; V. B. Valleau was elected secretary, and H. B. Jacobs was appointed executive secretary. The executive board was increased to ten members, adding Theodore L. Hays. President William A. Steffes was voted a salary of $10,000 a year and expenses.

A. L. PICKER,
Executive Board Chairman.

Censorship Thought Beaten in Chicago;

WILLIAM A. BRADY, who is touring the country for the sole purpose of bringing about harmonious co-operation in the moving picture industry so that united action may be possible on all matters which concern the business as a whole, is meeting with gratifying success, despite the handicaps supplied by the rumor factories.

Prior to Mr. Brady's visit to Chicago the rumor merchants retailed a lurid story that his trip had as its object the destruction of the M. P. T. O. of A. Acting on this red hot tip, leaders of that body to the number of seven made haste in getting from New York to Chicago, where they were pleasantly surprised to find that Mr. Brady's trip had no such purpose.

What these leaders will do to the rumor demon who sent them post-haste on such a long journey on a false clue can only be conjectured. But in any event they returned to New York, and Mr. Brady is continuing on his way.

The itinerary has already covered Washington, Baltimore, Chicago, Milwaukee, Minneapolis and St. Paul, and next stops include Omaha, Lincoln, Kansas City, St. Louis, Indianapolis, Cleveland, Buffalo and Rochester. The further schedule will be announced as soon as it is arranged in detail.

The news of the Chicago activities is detailed as follows by the Chicago correspondent of Moving Picture World:

Loaded with courage, sincerity and a broad knowledge of the drama its educational as well as entertainment advantages, President Brady came to Chicago in defence of the motion picture, on trial at a censorship meeting held in the City Council on Thursday, February 3. Fighting for the freedom of an art and a young business, his love for which dominated his every expression, he was a figure both dramatic and impressive. Mr. Brady asked for nothing more than a square deal. The meeting was the second this season and has been called by the judiciary committee to hear an open discussion of the drastic censorship ordinance drawn up by the Chicago Censorship Commission.

A Difficult Test

Neither Mr. Brady nor anyone else in sympathy with the industry had anticipated such a scathing, one-angled attack as was made upon him personally and upon the motion picture, by the members of the censorship commission. It was an occasion that demanded the last word in wit and patience, and Mr. Brady's facile mind and ingratiating personality stood the difficult test. It offered a striking contrast to the whip-handle methods of his opponents. While no decision was arrived at, the judiciary committee showed a marked disposition to be open minded and even sympathetic with Mr. Brady's views. The feeling among those connected with the industry is that the ordinance will not pass.

Atkinson Talks

In Dr. Sam Atkinson's address, which opened the session, he said, in part:

"Fundamentally we are opposed to censorship as being un-American. We are not opposed to law. This proposed ordinance does not provide for the three directors to view pictures, but merely that they shall be heads of the department, that they shall regulate their machinery not according to law but according to belief.

"I defy anyone to find an obscene picture, or a sacrilegious, salacious, unpatriotic picture, as are mentioned in the proposed ordinance. I maintain that every father has the right to look after his own family, that he has a chance to meet personally the manager of his neighborhood theatre, and that children should be allowed to see moving pictures, because everyone, child or grown-up, should be taught to use his imagination. The proposed ordinance is biased. It is not law. What we want is law!"

Brady's Speech

Preceded by a great burst of applause, Mr. Brady began: "I don't want any of you gentlemen to feel that there is a New Yorker coming to Chicago to tell you how to run your city. I rather regard myself as a national character. I am president of the motion picture industry of the United States, and have held this office for five years. I am probably one of the oldest producing managers in the United States. So I can speak to you gentlemen rather in the position of an expert, with but one point in mind.

"I am asking for a square deal for the movie. It is a young industry; it is only about seven years old. We who have had children know that a kid becomes incorrigible at times. We do not brand it as a lawbreaker, but that is what you do to our industry when you pass the censorship bill. You do something to the movie industry that you do not do to any other industry—you prejudge it.

"Suppose some shopkeeper on Michigan avenue exhibited some half-dressed woman in his window, what would happen? The policeman in the block would arrest him. That is the way in which to correct any evil that you may find in the moving picture, and I pledge the assistance of the motion picture industry of the United States to assist you with all its power in sending any one behind the bars who maliciously places a disgraceful picture upon the screen in your city!

"I think, gentlemen, that the industry should be judged by its achievements and accomplishments. Within this month we will turn over $2,500,000 to Herbert Hoover's drive for the starving children of Europe and I ask you gentlemen to name any other industry that compares with that."

Mr. Brady then read a letter from Woodrow Wilson, written June 28, 1917, in which he paid a high tribute to the educational merits of the moving picture.

What A. Bonar Law Said

"That was written one month after the outbreak of the war, and I call your attention to the fact that there have been no Congressional investigations into our conduct during the war. Our record is clean. It is a fine one, a patriotic one, and it has excited the admiration not only of the American people but of every people in the world.

"While in London, A. Bonar Law, vice-premier of Great Britain, said to me:

"'You people are Americanizing the world. You are doing more to spread freedom and righteousness and the influence of the American people than any other instrument in the world, and we fear you and dread you, and we want to know how you do it.'

"So, gentlemen, do not brand an instrumentality of good. If cholera broke out in the United States—which God forbid!—and it was necessary to instill into every poor man's mind the means for stamping out that terrible disease, what would be the quickest way of doing it? What medium would be used? What, but the moving picture?"

Reinforcing His Arguments

Mr. Brady here mentioned a list of well known screen subjects that have brought messages of intense patriotism, and followed this with excerpts from the official document of the Methodist Episcopal Church, in which the importance of treating the moving picture seriously was urged upon every pastor of the church.

"Now then," he continued, "how can you take a proposition that can do as much good as the movie does and brand it? I am not going to plead that there are not pictures that should be suppressed, but I say that you do not prejudge the newspaper nor do you prejudge anything else.

Pastors Indorse Pictures

The Christian Council, of Atlanta, composed of ministers and laymen, have passed resolutions indorsing the class of motion pictures shown in the Atlanta, Ga., theatres, saying, "The commission realizes the great importance of the motion picture industry and that, owing to frequent attendance of young people, much good may be done by them."

Brady Wins Over Reformers at Hearing

"I have President-elect Harding's view of the influence of moving pictures, but I will not take the time to read it. I have Mr. Gomper's opinion. I have Mr. Bowlby's opinion. When Mr. Bowlby appeared before the New York legislature against moving pictures, I said to him:

"'Wait a minute, Mr. Bowlby, have you ever been in a moving picture house?'

"And he said: 'Good God, no!'

Attack Ignorantly

"I claim that most of the fanatics who are attacking pictures do not see what they are attacking. Children are being shown on the screen how the caterpillar is turned into the butterfly and all the wonderful things of creation, flowers and animals. Cannot we get a few credit marks for that?

"Believe me, the screen has no politics. All it wants is to be the poor man's amusement. It takes no part in any political campaign—but it could! What I am asking you for, gentlemen, is a square deal. Let us censor ourselves. Give us a chance and we will make good. We know what is happening. We know we are partially to blame, but we call attention to our youth, and we ask as one man to another, give us a square deal and don't brand us."

Pastor Grills Brady

At the conclusion of his address, Mr. Brady offered to answer any questions, whereupon the Rev. W. S. Fleming, vice-chairman of the censorship commission, who has made a tireless search for vice in the movies and is still on the hunt, subjected Mr. Brady to a sizzling grill. He had been proceeding at a fair rate of speed, and had arrived at the denunciation of a picture which carried as one of its sub-titles, "To Hell with the Churches!" when Mr. Brady stopped him with:

"Rev. Fleming, will you answer just one question? As long as full power is at present in the police department, why didn't you report this discovery to the police?"

Cheers followed in such a furore that Mr. Brady was compelled to ask moving picture sympathizers to remain quiet.

Judge Hurley presently had the floor and made his plea against the showing of sex pictures and scenes of brutality, bewailing their influence on children.

Brutal Shakespeare!

"Did you ever have Shakespeare in your home?" asked Mr. Brady.

"Yes."

"Do you believe that he is the greatest dramatist that ever lived?"

"I believe he is."

"Could you produce Macbeth without the murder of Duncan, or Romeo and Juliet without the suicide scene?"

"Ye-es in a modified form." (Laughter.)

Judge Hurley then directed his attack to a current feature comedy in which a child is shown throwing a stone at a window.

"Do you believe that children should be taught to break windows," he asked Mr. Brady, who replied: "Did you ever see Humpty Dumpty, Judge Hurley, or Fred Stone? Is it possible to construct drama without drama?"

But the high point of comedy reached in the proceeding, which was decidedly not without its farcical value, was touched by Mr. Hurley in making a charge against the popular picture, "The Kid," recently released, which he said displayed the extreme ignominy of parental neglect, in showing a mother leaving her child in an ash barrel.

The First Big Laugh

Here Watterson R. Rothacker rushed to the rescue of the cinema.

"She didn't leave it in an ash barrel," he cried. "She left it in a limousine, which is quite a difference!"

Whereupon Mr. Hurley shifted to his right heel, and said, without attempting to be funny: "Well, is there any difference between a limousine and an ash barrel?"

And the first big laugh of the meeting was had by all.

One of the fairest methods of cleansing the screen was suggested by L. S. Brunhild, Chicago exhibitor, who said:

"Let the public be the censor. My box-office tells me when I have showed a picture that is objectionable. My receipts fall and I make it a point to be more careful next time. If the man who patronizes the theatre doesn't like an immoral picture, the exhibitor doesn't want to show it, and consequently the producer doesn't want to make it. The question of censorship should not be in the hands of three men, each trained along one special line, and each looking through but one pair of spectacles."

Walker Wins Friends

Senator James J. Walker, national counsel for the M. P. T. A., who had come from Albany to assist Chicago theatre men in the struggle, succeeded in driving home some most important points in a rousing address which concluded the session. His non-antagonistic attitude won the confidence even of his opponents.

"I am not finding so much fault with the proponents of the amended resolution," he began. "I feel that they have been guided by the best of intentions. But is it fair to make of the three persons designated to comprise the motion picture department a court of last appeal?

"The power of decision is too great to be vested in any three persons without the right of appeal. You propose to make pictures safe for the morals of Chicago, but that is not a real remedy. If a picture isn't good enough for Chicago it isn't good enough for anyone.

All a Studio Trick

"Then, the matter of crimes on the screen which have been mentioned today. Do you remember that in showing a small boy in the act of breaking a window, no window is actually broken? That in showing a baby abandoned by its mother and placed either in a limousine or an ash barrel, no baby is actually abandoned? That the whole thing is a studio trick and hence that there is no real evil in the movies themselves? I for one do not think that up to the age of 16 a child should be barred from seeing moving pictures. Whether 16 or 66, everyone has a right to be entertained. The charge that the posters are often objectionable when the picture is not, is true in some cases. But that can be cured by your police department. Any honest exhibitor will see the justice of that.

"But what he does not want to be submitted to is the judgment of what may be an arbitrary committee of three, who have been assigned by a few to represent a big, wonderful city like Chicago!

Means Confiscation

"Should a man's business be wrecked overnight by so small a minority, even though they be sincere, without the right to appeal to someone else? The proposal is wrong in principle. It means confiscation. The standards of the three in power today will differ radically from those of the three for tomorrow. More than that, you won't be able to get even these three to agree with each other!"

Senator Walker concluded with a tribute to the extreme patience of the judiciary committee in giving their interested attention to the long and arduous discussion. The meeting adjourned with a motion to hold the next session Thursday, February 17.

Previous to the censorship meeting, a luncheon was given to Mr. Brady at the Hotel Sherman by the film exchangemen of Chicago. A number of exhibitors and members of the industry press were also present. Mr. Brady gave an interesting address, every sentence of which urged co-operation.

"We are facing concentrated opposition from those who are looking at the moving picture as their natural trade. They select us as their victim because they know we are divided. Let us not assemble in the dark corners and slander each other, one body shouting 'I'm it!' and another organization answering, 'No, I am it!'

"I am here for but one purpose—to impress exhibitors with the necessity for co-operation. I am no man's man. I am not here, as some suppose, to tear down any other organization. I left New York on Wednesday and will keep on for one month or six months, whatever it takes to fulfill the mission on which I started."

Why Worry About Censorship

Here's a Man Who Is Certain That It's All Fixed and Settled

Censorship? What? Why there's no need to even think about it. At least there is no need to bother if Monsieur X is right in his calculation claims and positive assurances.

Let us begin rightly. There is to be no publicity about this man's real name nor about the name of his firm. He is to be announced as the "advertising manager of one of the largest distributing companies in the film business." This gives you eighteen guesses, but whether you guess right or wrong we shall be no more conversational than the Sphinx, nor yet more chatty than the Pyramids about it until, well—say sixty days.

If at the end of that sixty days' period we find censorship lying prone on the ground with its eyes glazed and its pulse silent we will acclaim this man and failing of a photograph we shall reproduce a pen impression of him so that the screen may do him honor and remember him throughout its days.

It's so simple a situation that it seems odd that it never was taken care of before. But the obvious is always overlooked by a rushing world.

How does it stand? Well, be seated stranger, and listen with close attention. The women of the United States achieved the ballot through the leadership of a well organized, brainy, able and active set of women who for want of a better term were called "club women." There were others who helped but the leaders were of this recognized group.

Having turned their minds to the affairs of the nation and being stirred to interest by the columns of discussion about censorship they began to inquire into it. They then wanted the facts. It so happened that a leader or perhaps several asked Monsieur X over the tea table or at dinner about the subject and he gave them the information. Monsieur X told the truth, stripped of all mystery and nonsense and minus any tinge of propaganda.

He told them that they could have the sort of pictures they wanted by telling the exhibitors at first-hand and personally just what was in their minds. The exhibitor would in turn relay this information to the distributors and producers, and book pictures that met the public requirements.

There was not only no need for a legalized body, overpaid and expensive, and in so many instances grafting as well, but the women would secure for the nation the sort of pictures it should have without hampering the growth and development of the art, industry and business which produces them.

The leaders were impressed and Monsieur X was prevailed upon to set forth the facts to 3,000,000 organized club women who in turn would in endless chain fashion cause the women of the country to get in personal touch with all the exhibitors and thus end forever the censorship question.

Monsieur X stipulated that he was to remain unidentified. His facts were to stand as such, on their own feet and without sponsor. On the same reasoning that the rising sun needs no human endorsement or human claim of discovery to establish itself, so the facts were to shine out and enlighten the women of our nation.

Following out his plan Monsieur X wrote a first-class fact article for "The Woman Citizen" and kept his name out of it. There was some mention, of course, of certain brands of pictures which Monsieur X is satisfied are good. We won't quarrel about that because we wish him every success. We hope the work he has underway will ring the knell of censorship. We want to be in on the wake.

And, as we said before, we are here to proclaim this man as worthy of our entire respect as an industry. We will, as we have said, give you all the works on the subject if the project succeeds. Until that time he will work quietly and you can guess considerably regarding his identity.

The Giant and the Lilliputians

By Monte Crews, Exhibitor of Fayette, Missouri

But Just Wait Until He Gets Fed Up!

Eugene O'Brien and Elaine Hammerstein

THE Star Popularity Contest, conducted by Moving Picture World with the co-operation of Associated First National Pictures, Inc., has passed through one of its biggest weeks, the results having been received from St. Paul, Minn.; Louisville, Ky., and Bridgeport, Conn. Nearly 20,000 votes were polled in St. Paul. Returns from the other places are not complete, but it is estimated that Louisville polled around 15,000 votes and Bridgeport about 11,000 votes. The way in which the contest took hold of the people in these cities can be understood when the populations are given as follows: St. Paul, 234,595; Louisville, 234,891; Bridgeport, 143,538.

The result of the heavy voting is felt considerably by the different contestants. While the first three men and women maintain their places, Anita Stewart passes Katherine MacDonald and Eugene O'Brien goes nearly 2,000 votes ahead of Douglas Fairbanks. Elaine Hammerstein jumps into sixth place, passing Gloria Swanson and Dorothy Gish. Dorothy also passes Gloria. While William S. Hart remains in sixth place, William Farnum and Tom Mix go into seventh and eighth places, respectively, displacing Harrison Ford. Mary Miles Minter and Pearl White pass Marguerite Clark and stand ninth and tenth. Richard Barthelmess moves from fourteenth to tenth place.

Norma Talmadge has increased her lead over her sister from 11,526 to 18,810 votes. Constance's lead over "Little Mary" has been cut from 2,840 to 300 votes. Charles Ray has cut Wallace Reid's lead from 2,525 to 1,070 and increased his lead over "Tommy" Meighan from 5,252 to 9,288 votes. Full returns from cities which previously had sent incomplete returns—such as, reporting on the voting for the leading five or ten—are partly responsible for these changes.

The Standings to Date

Norma Talmadge	32,969	Wallace Reid	22,273
Constance Talmadge	14,159	Charles Ray	21,203
Mary Pickford	13,859	Thomas Meighan	11,915
Anita Stewart	7,418	Eugene O'Brien	10,748
Katherine MacDonald	6,588	Douglas Fairbanks	8,765
Elaine Hammerstein	6,131	William S. Hart	7,445
Dorothy Gish	5,241	William Farnum	5,311
Gloria Swanson	5,041	Tom Mix	3,445
Mary Miles Minter	4,114	Harrison Ford	3,109
Pearl White	3,830	Richard Barthelmess	2,364
Marguerite Clark	3,431	Bryant Washburn	2,293
Clara Kimball Young	3,023	Tom Moore	2,243
Enid Bennett	2,218	Roscoe Arbuckle	2,243
Bebe Daniels	2,104	Charles Chaplin	1,679
Ethel Clayton	2,018	Earle Williams	1,565
Elsie Ferguson	1,954	Will Rogers	1,387
Mae Murray	1,695	James Kirkwood	1,237
Constance Binney	1,682	Conway Tearle	1,146
Pauline Frederick	1,501	George Walsh	1,011
Alla Nazimova	1,439	Joe Ryan	995
Louise Glaum	1,422	Bert Lytell	888
Ruth Roland	1,367	Lionel Barrymore	853
Viola Dana	1,279	Tom Gallery	796
Mildred Harris	1,195	Wallace MacDonald	614
Billie Burke	1,059	Hobart Bosworth	564
Lillian Gish	1,058	Elliott Dexter	509
Alice Brady	1,049	Harry Carey	504
Marjorie Wayne	995	Harold Lloyd	457
Dorothy Phillips	895	Owen Moore	363
Doris May	791	Douglas MacLean	331
May Allison	790	J. Warren Kerrigan	307
ZaSu Pitts	758	William Russell	306
Mabel Normand	703	Harry Morey	294
Wanda Hawley	659	Lon Chaney	290
Alice Joyce	580	Robert Warwick	277
Totals	134,570	Totals	118,978

The results attained at St. Paul, Minn., by the co-operation of the Pioneer Press with theatres of Finkelstein & Ruben show very clearly what true co-operation will accomplish. The Pioneer Press boomed the contest to the tune of nearly 20,000 votes. Two hundred and twenty-nine candidates were nominated. Norma Talmadge and Wallace Reid were found leading the field at the end of the first day and were never headed. Charles Ray and Mary Pickford held second places until a flood of votes were cast at the eleventh hour for the two Selznick stars, Eugene O'Brien and Elaine Hammerstein, winning them that honor. Marjorie Wayne and Joe Ryan received 995 votes each. They are husband and wife and the former was born in St. Paul.

Make Big Gains in Week of Heavy Voting

Louisville polled well over 15,000 votes. Here Norma Talmadge and Charles Ray were elected to highest honors, with the two Selznick stars taking second places again. The Evening Post and the Strand conducted the contest. Norma and Ray also captured the laurels in Bridgeport, with Dorothy Gish and Wallace Reid in the second places. Mary Pickford and William S. Hart were good thirds. Bridgeport polled around 11,000 votes, thanks to the Times and Poli's Theatre.

St. Paul Results

Norma Talmadge	2,478	Wallace Reid	2,250
Marjorie Wayne	995	Eugene O'Brien	1,159
Elaine Hammerstein	936	Charles Ray	1,065
Mary Pickford	753	Joe Ryan	995
Gloria Swanson	715	Thomas Meighan	877
Constance Talmadge	669	Richard Barthelmess	548
Mary Miles Minter	362	William S. Hart	516
Katherine MacDonald	352	Tom Mix	371
Lillian Gish	352	Douglas Fairbanks	347
Anita Stewart	298	William Farnum	308
Pearl White	281	Bert Lytell	261
Viola Dana	218	Harrison Ford	199
Dorothy Gish	190	Charles Chaplin	111
Elsie Ferguson	109	Elliott Dexter	103
Marguerite Clark	91	Conway Tearle	84
Ethel Clayton	89	George Walsh	73
Clara Kimball Young	65	Tom Moore	72
Bebe Daniels	61	Earle Williams	43
Ruth Roland	59	Harold Lloyd	38
Pauline Frederick	54	Milton Sills	35

Louisville Results

Norma Talmadge	2,873	Charles Ray	2,780
Elaine Hammerstein	1,332	Eugene O'Brien	1,488
Mary Pickford	1,119	Thomas Meighan	819
Anita Stewart	779	William Farnum	611
Pearl White	475	Wallace Reid	477
Gloria Swanson	366	George Walsh	388
Mary Miles Minter	264	William S. Hart	278
Katherine MacDonald	178	Tom Mix	254
Marguerite Clark	157	Douglas Fairbanks	244
Priscilla Dean	149	J. Warren Kerrigan	206
Ruth Roland	96	Conway Tearle	194
Ethel Clayton	93	Bryant Washburn	178
Constance Talmadge	89	Owen Moore	141
Pauline Frederick	78	Richard Barthelmess	70
Alla Nazimova	77	Tom Moore	67

Bridgeport Results

Norma Talmadge	2,647	Charles Ray	2,131
Dorothy Gish	1,439	Wallace Reid	1,284
Mary Pickford	1,312	William S. Hart	1,202
Pearl White	613	William Farnum	863
Elaine Hammerstein	528	Eugene O'Brien	796
Alla Nazimova	479	Will Rogers	620
Elsie Ferguson	470	Douglas Fairbanks	408
Pauline Frederick	411	Conway Tearle	387
Anita Stewart	397	Roscoe Arbuckle	315
Alice Joyce	396	Lionel Barrymore	294
Marguerite Clark	381	Charles Chaplin	271
Clara Kimball Young	296	William Faversham	136

Walsenburg, Col., Results

Norma Talmadge	47	William Farnum	53
Marguerite Clark	47	Wallace Reid	46
Mary Miles Minter	42	Charles Ray	41
Mary Pickford	32	Douglas Fairbanks	30
Dorothy Dalton	24	Will Rogers	28

Leechburg, Penn., Results

Norma Talmadge	40	Charles Ray	50
Mary Pickford	25	Wallace Reid	35
Constance Talmadge	22	Charles Chaplin	34
Katherine MacDonald	20	Thomas Meighan	30
Anita Stewart	18	Douglas Fairbanks	30

Editorials Against Censors and Blue Laws

THE National Association of the Moving Picture Industry's campaign against state and municipal censorship and against the Blue Laws is in full swing. President William A. Brady is touring the middle west in the interest of the campaign.

Constant calls are being made upon the Association for data to be used both in opposition to state censorship measures and in fighting proposed blue laws. To meet this demand two pamphlets have just been compiled, embodying the most forcible arguments against legalized censorship and the official restriction of personal liberty on the Sabbath.

Editorial expressions from newspapers and magazines, quotations from leaders of thought who are familiar with the status of the screen and pertinent extracts from the news columns of daily papers opposing censorship and unreasonable Sunday restrictions are reproduced in these pamphlets.

These pamphlets have been sent by the Association to producers, distributors, exchange men, exhibitors and others identified with the industry, as well as to legislators, educators, clubs and various organizations which are championing the cause of the motion picture.

Censorship Un-American

"Motion Picture Censorship is Un-American," is the heading under which are grouped the editorials, comments and news stories in one of the pamphlets. "Why pick on the Movies?" is asked in a reproduced editorial of the Omaha Excelsior. Prominence is also given to an editorial in the Saturday Evening Post which, under the heading "No Public need for Censorship," says:

"Motion pictures are a new art, and a complicated system of censorship is growing up round them. There is no particular reason for censoring motion pictures more than anything else.

"A lot of state and city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail to become in the end an impertinent nuisance."

Editorial comment as that of the Lawrence, Mass., Eagle, which says—"A body of non-expert guardians of public morals is a sore and needless irritation to the public," is used in the pamphlet, together with this from the Indianapolis News: "Off-color films are relatively rare these days, and public taste is making them rarer and will in all probability eventually eliminate them."

Reasons Against Censorship

The Boston American, which has ably supported the campaign against censorship in Massachusetts is quoted as follows: "There are two good and sufficient reasons against a legal censorship of moving pictures. It is not necessary. And it would produce more evils than it would cure."

"Blue Laws Deny Happiness to the Poor," is the heading of the second pamphlet, which deals with Blue Laws and the opening of the theatres on Sunday, and it continues: "Nation-wide condemnation by press and pulpit of propagandists—attempts by professional reformers to take the sunshine and smile out of the Sabbath Day resented by leaders of all classes." And under this are grouped statements by men of such prominence as President Wilson, President-elect Harding, Samuel Gompers, Bishop Manning of New York, Arthur Brisbane and many other leaders of thought in America.

Movie Day in Rochester Brings Out 15,000 Persons to Welcome Film Folk

ROCHESTER'S Movie Day, Tuesday, February 8, was the greatest ever—a grand success.

Movie stars and magnates are not exactly new to Rochester, but never before in the city's history did so many film folks step off of the screen and into the life of the city. When George Eastman entertained the big business men of the industry in 1919 Rochester was the capital of moviedom for one day, even if the public did not fully realize it. But on this Movie Day the city was nothing less than a popular resort for some of the most noted of the film folks—the player folks.

Movie Day started when Marcus Loew announced his intention to visit the city and to bring along a number of players. Mr. Loew has control of three of the biggest downtown movie houses, secured a few months ago, and owns a splendid site on which he proposes to build a fourth. He said he had really not made his bow to Rochester people and he wanted to do it in style, putting all previous "personal appearances" in the shade. He agreed to conduct personaly a galaxy of film stars to the city and the city as a whole showed its keen and enthusiastic endorsement of the project.

Changed Plans

Mr. Loew originally planned that he would have eighteen players appear at Loew's Star, the Regent and Piccadilly theatres, but as the plans of Rochester organizations rapidly took shape Mr. Loew increased his party. Instead of merely appearing at these theatres, the party put in a busy day doing nothing else but appearing. First, soon after the arrival of their train they made their initial appearance at a public reception at the New York Central Station. This was followed by a parade through the principal streets to the City Hall for an official reception by Mayor Hiram H. Edgerton and the city fathers.

From the City Hall the party went to the Hotel Rochester, where the members were guests of the Ad Club at luncheon. The dining hall was packed to capacity, every ticket being sold more than a week in advance. From the Rochester the party went to the Hotel Seneca, where at 6 o'clock they were guests at a formal dinner, at which were present Rochester's most prominent citizens. During the afternoon and evening the party made trips to the three Loew theatres and at 11 o'clock were taken to the Armory, where they led the grand march of the Hospital Happiness ball.

Brilliant Feature

The ball was perhaps the most brilliant feature of the entire day, and the players found particular interest in it as it was for the benefit of Rochester movie fans' own pet charity. Hospital Happiness is the name of a fund to which all good movie fans in Rochester contribute. A box is placed conveniently in the lobby of every picture house, where fans may drop their pennies, and the latter provide movies for every hospital, orphan asylums, home for the aged and like institutions in the city.

Eager to Help

When the player folk learned of Hospital Happiness they were eager to participate. At the armory they were greeted by all the officers of the local National Guard and Naval Reserve outfits, uniformed, a citizens committee and about 15,000 persons. In fact, the crowd was so dense that it was hardly possible to dance. But to the music of a large band at one end of the huge drill hall and an orchestra at the other everybody kept moving and in the highest of spirits. As a result, Hospital Happiness received the greatest financial boost since its inception.

The details were worked out by John J. McInerney, general chairman of Hospital Happiness, and Erwin J. W. Huber, chairman of the executive committee. It was Mr. McInerney who originated Hospital Happiness and Mr. Huber who put it into operation. Mr. McInerney is attorney for the National Association of the Motion Picture Industry and the New York State Motion Picture Exhibitors League and Mr. Huber is the head of the Huber Publishing Company.

Ready to Fight Blue Laws

A corporation, to be known as the Liberty League of America, filed the necessary papers of incorporation with the secretary of state's office at Albany, Saturday, February 5, outlining its purpose as being to combat any Sunday "Blue Law" legislation. The directors are given as George C. Craft, Union Hill, New Jersey; Adele S. Eberhardt and Louis Bennett of New York city.

"You Can't Buy Silk at Calico Prices," Says John Himmelein of Sandusky

THAT productions extraordinary, such as "Passion," "Way Down East," "The Miracle Man," "The Kid," "Man-Woman-Marriage," "Kismet," "Humoresque," and others of like calibre, justify a higher scale of admission prices than the ordinary feature commands, is the belief that sometime since found lodgment among the exhibitors of Sandusky, Ohio, and a wide area surrounding, and has since prevailed.

"There is no room for argument," said John A. Himmelein, of Sandusky, when asked the question. "You can't buy silk at calico prices and the public realizes this fact, has realized it and always will realize it."

Himmelein, mayor of Sandusky, is an old-timer in the show game. For twenty years he maintained from one to half a dozen repertoire companies on the road in addition to stock organizations in from half a dozen to a dozen cities in the East and Central West. Since he quit the road ten years ago he has been managing the Sandusky Theatre, of which he is the owner. While he has never specialized in pictures he knows the movie game from "a to z."

Educate Patrons

"However," Mr. Himmelein continued, "you've got to educate your patrons and these patrons must have the wherewithal that education makes essential. By wherewithal I mean the money."

As he spoke, Mr. Himmelein was keeping tab on the ticket-seller in the Sandusky Theatre box-office. "Way Down East" was the offering of the day. It had been given three night and two afternoon presentations and was just beginning to draw.

"The reason is," said Mr. Himmelein, "that the people of the community I serve have not been used to paying more than 50 cents at the most to see a picture and they're stunned when more is asked. When we advertised 'Way Down East" at $2 for the choice seats they were staggered. Of course, business is rather slack at the present time and to this fact I attribute the further fact that we are way behind; in other words, that we haven't taken in anything what we thought we would.

Silk at Calico Prices?

"I maintain, notwithstanding the fact, that if we're going to keep on making and offering bigger and better things, we've got to get more money, and if the public demands these things—as it is and has been—it's got to expect to pay more money. As I've said, you can't buy silk at calico prices."

Victor Ovid Woodward, manager of Himmelein's Elyria, Ohio, theatre; Frank Boles, assistant manager, and George M. Dihel, manager of the "Way Down East" production the Sandusky Theatre was playing, all of whom were present when Mr. Himmelein voiced his sentiments in the matter of the extraordinary screen presentation, quite approved the Himmelein logic.

George J. Schade, owner and manager of the Schade Theatre, Sandusky, one of the finest and most popular theatres in Ohio given over exclusively to the silver-sheet, is quite in accordance with the better-pictures-and-higher-prices program.

Sandusky Too Small

"If you can put it over it's a great stunt," he said when questioned. "Were I located in a city of the size of Cleveland or Detroit or even Toledo I wouldn't hesitate a minute. Sandusky, however, I have established a top price of 30 cents by day and 35 cents by night and I absolutely know that I have gone the limit.

"I've played 'Kismet," 'The Miracle Man' and a number of other big shows and I've played them at my prices. I'll admit I haven't made any money to speak of on them, but I'm a peculiar sort of a fellow, I guess, for I'd rather lose on a picture than have my patrons go away feeling that I had jipped them.

"I've set my prices at what I feel the greater number of my patrons can afford to pay, and while I expect to offer all the big things I can land, I don't see how I am going to convince myself that I will be justified in bosting them even a little bit.

In Thorough Accord

"But don't get me wrong; don't think for a minute that I am not in thorough accord with the suggestion of better prices for better movies. I'd boost my schedule in a minute were it not for the knowledge that I can't do it and get away with it. I've been in this game a good many years. However, I am only talking about my own business for in all the years that I've been a movie man I've been minding my own business strictly."

William J. Fettel, manager of the Plaza Theatre, quite agrees with Mr. Schade, who owns the Plaza.

William F. Seitz, Jr., owner and manager of the Star Theatre, considers Mayor Himmelein's logic sound. He does not believe, however, that he would be able to advance prices much if indeed any beyond a 50 cent top and get the business, and especially in a city like Sandusky; a city of approximately 25,000 people and the keenest kind of movie competition.

Succeeded with "Humoresque"

Seitz, however, has presented features upon several occasions at slightly advanced features upon several occasions at slightly advanced prices and has cleaned up. He had "Humoresque" not long since, and although he presented it twice each afternoon and twice each evening for four days and at a 40-cent instead of the usual 25-cent top, he packed them in and kept them lined up in front of the Star to the end of the engagement.

All in all, the exhibitors of Sandusky and surroundings are quite agreed that if the public persists in demanding par excellence in its movies the public will have to pay the bill, keeping in mind the fact that—as Mayor Himmelein so tersely puts it—"You can't buy silk at calico prices."

And now there comes from Harry Crandall, of Washington, D. C., a demonstration of the public response to the call of quality from the screen. Mr. Crandall booked "Passion" into the Metropolitan for the week of January 16. The theatre's regular admission scale is 20 and 25 cents for matinees and 25 cents (balcony) and 40 cents (main floor) for evening performances. The house record up to January 16 for one week's business was $13,600.

Crandall's "Mistake"

For the run of "Passion" Mr. Crandall raised the matinee price to 55 cents for the entire house and to 80 cents for the evening. At the close of the last show on Saturday night, January 22, the week's gross receipts totalled $28,829.41. Not a complaint about the prices was heard and some patrons said they would have cheerfully paid $1.50.

"Our only mistake," said Mr. Crandall, "was that we did not charge 75 cents for the matinee and $1 for every seat at the evening shows. It is true that we did advertise the picture well and exploit it properly. For this we spent $5,300. The newspaper campaign started with small ads and worked up to three-quarter pages on Sunday. We got every one of the twenty-six twenty-four sheet stands available in Washington, and we put 100 '24's,' '3's' and '6's' in towns within twenty miles of the capital. We increased our orchestra from twenty-three to thirty-five pieces."

Repeated at Cumberland

Mr. Crandall extended the run of "Passion" for a second week and predicted that the gross total for the two weeks would be at least $50,000. Word-of-mouth advertising and very favorable newspaper reviews were helping him.

At Crandall's Strand Theatre, Cumberland, Md., the picture in three

(*Continued on page* 913)

Nicholas Power Dies at Palm Beach; Headed Projector Company Until 1917

NICHOLAS POWER, inventor of the basic principles of the projection machine which is named for him and until four years ago president of the Nicholas Power Company, died after

NICHOLAS POWER

three days' illness on February 7 at Palm Beach, where he had gone for a vacation. Death was caused by heart trouble. He was 67 years old. Mr. Power leaves a widow and two daughters. The funeral service will be held on February 11, at 8 p. m., at Leavitt's chapel, Brooklyn.

Mr. Power was one of the pioneers in the field. He organized the Nicholas Power Company in 1898, and incorporated it in 1907. About four years ago he resigned and Edward Earle was elected president. He belonged to St. George Lodge, No. 1, F. & A. M., of New York, and was a life member of Kismet Temple, Brooklyn. He lived at the St. George Hotel, Brooklyn.

Oregon Film Men Fight Bills Hitting Industry

One of the most forceful lobbies ever seen at the Oregon legislature appeared at Salem February 1 to fight the three proposed bills aimed at the moving picture industry. It was a very successful lobby, too, and if the passing remarks of the legislators who heard the arguments mean anything, all three bills will fail.

Speakers for the picture men were: Dan Malarkey, for the Jensen & Von Herberg interests; Mrs. Alexander Thompson, of the Portland censor board; C. S. Jensen, Melving Winstock, of the First National; George Guthrie, Oregon Theatre, Salem; Si Danz, Star, Astoria; R. Kuhn, Lebanon, and A. H. McDonald, Eugene.

Kuhn voiced the sentiment of the small exhibitors, namely, that the bill against showing certain kinds of pictures would put the small fellow out of business. The proposed bill provides twenty-four hours' notice to the public that a film proposed to be shown contains train robberies, hold-ups or killings. Kuhn explained that the small exhibitors' films arrive just a few hours before show time and that such notice was impossible.

No action was taken by the legislative committee.

Godsol and Bowes Small Investors with Shubert

Denying reports that F. J. Godsol and Edward J. Bowes are actively interested in the affairs of the Shubert Vaudeville Circuit, the Goldwyn Pictures Corporation has issued the following statement:

"F. J. Godsol and Edward J. Bowes have no active interest in the affairs of the Shubert Vaudeville Circuit; the Goldwyn Pictures Corporation has no interest, financial or otherwise. Messrs. Godsol and Bowes are merely investors to a very limited extent in this new vaudeville enterprise, and this small investment should not be confused with their motion picture affiliations, particularly as they are active executive officers of the Goldwyn Pictures Corporation."

One for Daytona

Daytona Beach, Fla., will have a new 800-seat house. J. W. Camack will build and operate it.

BLUE SUNDAY A TOPIC OF ABSORBING INTEREST IN SMALL TOWNS

HOOSIER cities and towns, other than Indianapolis, are centers of discussion on the Sunday show question. The question of the resurrection of the old Puritanical Sabbath so far appears to be purely a local one—that is, while Sunday shows have been closed by act of law in some places, in others, where the authorities and residents are favorable to them, the shows go on unmolested.

Huntington, in the northern part of Indiana, experienced its first "Blue Sunday" on January 30. Newsstands, restaurants and hotels were the only places of business which remained open during the day. The weather was decidedly bad and the citizens, for the most part, had to content themselves by remaining at home. The "Blue Sunday" resulted from an edict issued by the prosecutor recently.

At the invitation of one of the Huntington newspapers, the citizens there are going to have an opportunity to vote their sentiments on the matter of "Blue Sunday." Ballots are to be printed in the paper each day for a certain period and ballot boxes will be placed at convenient places in various parts of the city. The voters are asked to sign their names to each ballot in order to prevent duplication.

Mrs. Francis L. Gates, of Chicago, a well-known W. C. T. U. worker, has arrived in Leporte to assist several organizations there in their efforts to stop Sunday picture shows, dancing and other "sinful" activities. Efforts also are being made by the Ministerial Association of Portland to close the theatres there on Sunday. Two exhibitors have been arrested and are to be tried at an early date.

A temporary restraining order against the United Theatres Company, which operates a picture theatre at Princeton, has been sustained by Judge R. C. Baltzell in the Gibson county circuit court. The effect of the court's action will be to prevent the operation of theatres in Princeton on Sundays until after the court has ruled on the matter of making the restraining order permanent.

The action for a temporary injunction was brought a short time ago by the Princeton Law and Order League and the restraining order against the theatre company was issued by Judge Clements, at Mt. Vernon, during the absence of Judge Baltzell, in whose jurisdiction the theatre is situated. When Judge Baltzell returned to the bench this week, he sustained the injunction.

The defendant company was named in the injunction suit after it had opened its theatre on Sunday. Announcement was made at the time that the proceeds derived from the shows would be given to charity. The court held that "charitable performances" on Sunday did not, in his opinion, constitute "works of charity" within the meaning of the law.

Public Hearing on Picture Censorship Called for February 28 in Washington

THE persistent efforts of the International Reform Bureau to bring about censorship of motion pictures for the District of Columbia has resulted in the call for a public hearing before the commissioners of the District in the board room of the District Building at 2 o'clock on the afternoon of February 28. Some time ago a brief hearing was accorded to Dr. Wilbur F. Crafts, of the bureau, but it terminated without action. Just what is really responsible for this new outbreak does not appear on the surface, but the following announcement has just come from the office of the commissioners:

"The commissioners believe there is need of some further regulations or censorship of motion pictures exhibited in the city of Washington. Under an act of Congress approved March 1, 1901, the Commissioners are authorized to terminate the license of any theatre or other place of amusement whenever it shall appear to them, after due notice, the person holding such license shall have failed to comply with such regulations as may be prescribed by the Commissioners for the public decency.

"While no specific regulations governing exhibitions of films have been made, there are regulations prohibiting other performances offensive to public decency.

"The commissioners have no doubt that they have power to extend these regulations to govern the exhibition of films which violate decency. They have no desire to do anything that will work an undue hardship on those engaged in the motion picture industry, but they feel their responsibility to the people of Washington to see that what is shown on the screens does not violate the regulations which they have adopted.

"While most films exhibited in Washington have passed some sort of censorship, this has not been rigid enough to prevent the exhibition of some very objectionable films. In order to afford an opportunity for a full and free discussion of this matter, both on the part of those engaged in the motion picture industry and those representing the citizenship of Washington, they have decided to hold a public hearing on the 28th of February, at 2 p. m., to which they extend this invitation to you to be present to make suggestions as to what, if any, restrictions should be made upon the display of films which will tend to better regulate this industry."

Pathe Giving Direct Support to Local Bodies Opposing Censorship and Blue Laws

FROM its beginning always a staunch defender of the interests of the exhibitor, Pathe Exchange, Inc. is giving now the fullest measure of support to the various exhibitor movements to combat censorship and blue laws.

Acting independently, Pathe has furthered these movements by direct financial aid—which has been given the local committees at Indianapolis and Minneapolis.

In this connection the following statement has just been issued by Pathe Exchange, Inc.:

"Word has come to us by wire from Minneapolis and Indianapolis to the effect that the National Association of the Motion Picture Industry in making its contribution toward the expenses of the fight against censorship in said states has advised the local committee chairman that this company had refused to contribute toward such fund.

Active Against Censorship

"While it is true that this company since its resignation from the National Association has not made any contribution to the fund raised to fight censorship through the National Association, it has never refused to contribute toward the expenses to oppose any menace to the industry. We have contributed directly to Minneapolis and Indianapolis local committees.

"We have always taken an active part in fights against censorship in the past; are as much opposed to censorship in any form today as we have ever been, and any statement to the effect that we have refused either moral or financial assistance toward defeating censorship in any form in false and misleading."

Ministers Tell Governor They Oppose Blue Laws

Governor Miller has made no public comment upon a resolution which has just reached him and bearing the signatures of 150 ministers, who recently attended a conference of Seventh Day Adventists and who are openly opposed to the passage either in New York State, or any other state, of bills attempting to bring about a "Blue Law" legislation.

"Laws now in force serve to protect citizens against all uncivil acts, making a so-called Sunday law unnecessary," says the resolution. Furthermore, the resolution declares that Sunday laws of a stringent nature go far in tending to make hypocrites out of men rather than good citizens, and that such laws are both un-American and un-Christian.

The wonderful imported Swiss cheese wrist watch is awarded this week to Eleazur J. Rumor, the most active man in the moving picture business. Mr. Rumor devotes his entire time to our industry and he begins on a new schedule every day. Surely such a hard worker is entitled to recognition.

Protest to Governor on Censorship Board

A protest against the vigorous censorship of the members of the present Board of Motion Picture Censors in Maryland was made to Governor Albert C. Ritchie at Annapolis, Md., on Tuesday, January 25, by a party of men, including William A. Brady, Gabriel L. Hess, F. L. Elliott, all of New York; Jack S. Connolly, of Washington, D. C., and Charles E. Whitehurst of Baltimore. The four former men represented the National Association of the Motion Picture Industry, Inc., and had attended a luncheon at the Hotel Emerson, where they had addressed a number of exhibitors.

The basis of their protest was that any situations which are accepted in books or magazines in this state or which are portrayed on the "legitimate" stage should not be condemned when like scenes are shown in moving picture productions and they urged that a fair policy be adopted. They made it plain that they were simply asking that they be treated the same as the speaking stage and the publishers. The Governor made no comment on the protest.

"Silks vs. Calico"

(*Continued from page* 911)

days played, it is estimated, to practically the entire population of 31,000 persons. The usual prices for this house are 20 and 25 cents for matinees and 25 and 35 cents evenings, including war tax. The "Passion" prices were 55 cents for matinees all over the house and $1.10 evenings for the orchestra floor and 55 cents for the balcony. The orchestra was enlarged from nine to seventeen pieces.

The Orpheum Theatre, Harrisburg, Penn., arranged a heavy billing and newspaper campaign. The picture opened on January 31 to 50 cents and $1 for matinees and evenings. The house is in a side street but the great business paved the way for a booking at either the Victoria or the Colonial theatres, which are also owned by the Wilmer & Vincent Theatres, Inc. S. A. Kuebler is house manager of the Orpheum.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
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Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.
Member Audit Bureau of Circulations

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

IT is a pleasure to welcome back to our hospitable shores no less a man than Randolph Lewis, who in behalf of Pathe and as the personal ambassador of Paul Brunet went to England to collaborate with Rudyard Kipling in the preparation for the screen of several of Mr. Kipling's most important stories. Mr. Lewis reports that Mr. Kipling grasped the technical side of continuity construction with the same readiness and ease with which this wonderful man acquainted himself with the details of mechanics before he sat down to write about engines and steamships.

This was to be expected especially when his collaborateur was so well equipped a man as Mr. Lewis. The screen may look forward to the Kipling productions with pleasurable anticipation because the task of putting so famous a man into life action will undoubtedly be carried out with the same ability with which the foundations have been laid.

In another part of this number of Moving Picture World there appears a report of the first really successful effort within the industry for co-operation among the producers and distributors of moving pictures. Not only have these gentlemen gone on record for a cleaner screen, but they have in a practical way developed a plan for its successful working out.

Apparently it has remained for this publication to recognize the importance of the producers and distributors in our business. Having played fair to all elements of the industry, and having given each a square deal, it is only just to state now that the source of supply is so essential and so important that it is entitled to full and complete recognition by the industry.

Our situation is this. The artist who contrives a work of art makes it possible for the art dealer to enter into a profitable business, and without the artist and his work the art dealer would be defeated.

Moving Picture World numbers among its readers the heaviest percentage of the exhibitors in the United States, and is in a position to tell the truth upon any subject and any problem. We are, therefore, moved to compliment and fully praise the producers and distributors on their concerted movement for an evener break and for a real basic activity which will in the end defeat censorship. All who seek for petty reasons to make sensational statements, which really deal heavy blows at our business, should stand up and be counted. They have no legitimate place with us and should be dealt with according to the infamy of their works.

The public, according to tax returns, pays one billion dollars annually to the box office of moving picture theatres, and the producers and distributors receive of this amount one hundred million dollars. This condition analyzed will give a sane business man cause for thought, and we present it for what it is worth.

It is with sincere regret that Moving Picture World learns of the sudden death of Nicholas Power at Palm Beach. Though for four years Mr. Power has not been associated with the company which bears his name, the industry remembers him clearly as one of the fathers of the projector and as such he will always be remembered. If our memory serves us aright, it was Mr. Power and the Edison Company who, as competitors in the early days, raised the standard of projectors and projection year after year, all the time keeping pace with the development of the motion picture. When Mr. Power resigned as president about four years ago, he was succeeded by Mr. Edward Earle, who has carried on the work by introducing improvements in accord with the times.

Dramatizing a Cult

The moving picture is as variant as the waters of the sea. The foam at the wave's crest, elusive, fleeting, scattered in a twinkling, may be considered easy of standardization in comparison with the whimsies of the human mind translated to the screen. We are moved to these observations after seeing the strangest of dramas, "The Faith Healer." It is contrived by George Melford from the play by William Vaughn Moody, and its chief roles are in the capable hands of Ann Forrest and Milton Sills. Paramount is releasing it almost immediately.

We are curious to know the nature of the reception which will be accorded it by the public, because in its story it intermingles supernatural healing of the sick with the natural love of an able-bodied man and a pretty, young woman.

It cannot be called a sermon, nor yet propaganda for the faith healers. Rather is it a dramatization of a phase of life intermingled with a miracle theme. As a drama we would describe it as preposterous. As an entertainment it has a certain value because of its suspense. The hero, a healer, works two apparent miracles and then, losing his power, finds himself helpless to duplicate these miracles in quantity. Later it is left for the spectator to imagine that he has his heavenly power restored.

A strange confusion obtains in the mind as to what the story set out to do. Its emotional appeal is strong, but even spiritual emotion must have something tangible on which to extend itself. Beautifully presented, charmingly photographed, definite in its characterizations, it is nevertheless the most fantastic drama the screen has had for many a day. It could easily be a sensation. Certainly it is a novelty, positively it is a mysterious effort.

ARTHUR JAMES.

Clergyman Uses Screen to Quicken Community Interest in His Church

UP Williamsbridge way there is a clergyman who believes in the screen and has proven, in a series of exhibitions, that moving pictures can be made to serve the church in quickening community interest. Rev. Lincoln Hollister Caswell, pastor of Crawford Memorial Church, on White Plains avenue, at 218th street, makes use of his Sunday school room every Saturday night for the display of some specially selected film and on Sunday night he preaches a sermon with the photoplay as his text.

Bolte Brothers, managers of the B. and B. Theatre, not far away, take a friendly interest in Reverend Caswell's work and, instead of combating him, and envying him the crowds he attracts, help him by running slides on their screen announcing his attractions. Williamsbridge is "farthest north" in Greater New York, and to get his films was, at first, a task for the clergyman who was compelled to make individual trips downtown to pick up, at various exchanges, his news reel, his comedy and the feature he runs as the weekly offering under his church roof.

To further show their friendliness Bolte Brothers arranged for the delivery of the church films to their theatre along with the regular supply that comes to the B. and B. for exhibition. Now Rev. Caswell has only to make the preliminary arrangements for his program and the rest is done by Bolte Brothers, who have the films picked up and delivered to their theatre where the clergyman gets them, runs them and takes them back to the B and B to be picked up and returned to the exchanges.

One hand washes the other out Williamsbridge way and Rev. Caswell never fails to mention, in his Sunday night addresses, that Bolte Brothers are friends of Crawford Memorial Church; that wholesome pictures are shown at the B. and B. and a frequent vote of thanks to Bolte Brothers goes up from the congregation. The community spirit operates all through the idea Rev. Caswell is putting into successful operation.

A Community Spirit

Crawford Memorial Church is the last house of worship within the northern line of Greater New York. When Rev. Caswell took charge the beautiful brick structure was generally empty at Sunday service hours and through the week remained locked tight. The clergyman had an idea that a church building should be used by the community as a center of assemblage, and to get the neighborhood thinking his way he adopted the moving picture method of advertising.

"We can't prevent people going to motion pictures," said Rev. Caswell to the governing body of his church. "What we can do is give them free shows here and get them to regard this building as the center of community interest." The elders were persuaded, a projection machine and screen were established in the Sunday school room, and from an encouraging start Rev. Caswell soon found the initial accommodation for 500 inadequate. Now the sliding doors are pushed back every Saturday night and close to 1,000 people see the pictures from the church pews and assembly rooms.

"Most of the picture crowd comes back Sunday night to hear me speak on the moral lessons of the picture," said Rev. Caswell. "Where the church used to be sparsely filled at other services we now have large congregations and the fame of the Crawford Memorial Church has spread through all the communities for miles around. Thousands of motors pass along White Plains avenue and machines by the hundreds halt in front of the church to read my advertisements and announcements of church services and the picture show."

Rev. Caswell, of course, picks his own subjects—but he gives a complete show of news reels, comedy and feature. Some films he has not been able to screen, but in those instances he has been provided with slides from stills and in two instances has had actresses who played prominent roles in pictures he has discoursed upon make personal appearances and also address his congregation on Sunday night. Both Lillian Gish and Mary Carr have been his guests on these occasions.

Saturday evening, February 5, Rev. Caswell offered as his feature the Selznick-Ralph Ince production, "The Highest Law," in which an incident in the life of Lincoln is pictured. Rev. Caswell had both an open and subtle purpose in showing this picture as especially appropriate in stirring the patriotic spirit of the community almost on the eve of Lincoln's birthday.

Tall and swarthy, Rev. Caswell bears a striking physical resemblance to pictures and descriptions of Lincoln as he is known to this generation. Beside this the clergyman is intensely patriotic and has carefully studied the subject of Lincoln, his life and works, and has made him his ideal among humanitarians. "The Highest Law," accordingly, furnished a patriotic picture, having Ralph Ince as Lincoln's prototype upon the screen—with a man resembling Lincoln to speak upon the picture the next evening.

In his remarks Sunday evening, following the showing of the Lincoln picture, Rev. Caswell said in part: "When I talk to an audience I am sure that much that I say goes in one ear and out the other; but if I can put anything into the eye it is bound to stick, for there's no way out. This is the power of pictures. The sense through which folks get 85 per cent. of their knowledge is the sense of sight.

"The motion picture enters here with its vast possibilities. Religion must quickly seize this mighty power to make people see the truth. The motion picture challenges the pulpit as a regulator and determinator of public morals and of the private conscience.

"When I see such a picture as Ralph Ince has made in 'The Highest Law,' impersonating Abraham Lincoln, I know that our liberties and our ideals are secure for generations to come; for our youth cannot fail to drink in the higher law of kindness and loving devotion while under the spell of this pictured story of the great American Commoner. The Selznick film people are to be commended for the making of this type of picture.

"Selznick's latest Lincoln picture (we have recently shown here in our church 'The Land of Opportunity') seizes on the moment when Lincoln pardons a soldier lad who has deserted his regiment to see his dying mother. The story is developed with great skill and the impersonation of Lincoln by Mr. Ince would be hard, if not impossible, to excel.

"When our large audience saw the picture last night in our church we thought that Lincoln was living the kindly deed of love right before our eyes. We could almost hear him speak and feel his presence, so vivid was the sight."

CASWELL, CALLED THE "LIVING LINCOLN"

RALPH INCE, THE LINCOLN OF "THE HIGHEST LAW"

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Paying the Piper

(Featured Cast—Paramount—5 reels)

M. P. W.—Has such a high sum of merits that it can be counted on as excellent entertainment wherever exhibited.

E. H.—A lavish production presented with the usual George Fitzmaurice care for details.

N—All in all it is a picture that should find favor with any audience that doesn't insist on too much action.

T. R.—Folks who admire society drama de luxe, with lavishly magnificent sets and colorful atmosphere, will probably find much enjoyment in watching the brilliant scenes of "Paying the Piper."

W.—Depends wholly on its visual appeal.

Pleasure Seekers

(Elaine Hammerstein—Selznick—6 reels)

M. P. W.—Pleasantly entertaining in the beginning in its promise of a plot that involves heroine and father-in-law in an interesting struggle toward reaching an understanding, "Pleasure Seekers" suffers a slight relapse during the last half when the story becomes more commonplace.

E. H.—A brisk domestic comedy-drama with romance aplenty.

T. R.—A picture of absorbing interest. Its charm lies in a well constructed plot, plausible and containing a rich vein of human appeal, relieved by timely touches of comedy.

W.—Interesting story of married life. Well directed, well acted and carries a punch.

The Silver Lining

(Featured Cast — Metro — 6 reels)

M. P. W.—Is easily the greatest production so far as vitality of theme is concerned that Metro has ever released, and it is not far behind in splendid story construction and skill in handling.

E. H.—Is a crook story following a conventional trend, but made interesting through incidents which demonstrate methods employed by pickpockets and confidence workers.

t N.—It should interest every picture-goer who sees it.

T. R.—It should prove an attraction of welcome drawing power.

Tiger True

(Frank Mayo — Universal — 4,689 feet)

M. P. W.—An unusually interesting story of the underworld is found in "Tiger True."

E. H.—A colorful story of New York's underworld, very well acted and deserving of the highest praise in direction and staging.

N.—Rather crude, but carries a punch.

T. R.—Differs agreeably from the ordinary sort of underworld melodrama, in that it does not strain possibilities to an absurd extent for the sake of putting over purely sensational thrills.

W.—Average production, well enough acted, but with no outstanding features of merit.

Why Trust Your Husband?

(Eileen Percy — Fox — 5 reels)

M. P. W.—The comedy as a whole seems to belong to the rapidly receding jazz era, like so many others of late. It will entertain in a mild way, but seems hardly strong enough for a leading feature.

N.—The title might attract them—that's all.

T. R.—The escapades of two erring young husbands, who thought they were getting away with something, and the ruse used by their wives to get even, furnish the foundation for an amusing farce.

W.—Weak farce comedy.

Broadway and Home

(Eugene O'Brien—Selznick—5 reels)

M. P. W.—A picture that will be sure to please the O'Brien clientele.

E. H.—Scenically interesting and attractively staged, but vehicle is rather weak. Will please O'Brien fans.

N.—Eugene O'Brien's latest is pleasant entertainment.

T. R.—Selznick has made out of this rather conventional plot a good picture, in so far as fine acting and beautiful production is concenred.

W.—Good production and fine acting in story of city's high life.

Rich Girl, Poor Girl

(Gladys Walton — Universal — 5 reels)

M. P. W.—Will undoubtedly make a good audience picture.

E. H.—Should prove entertaining because of star's winsomeness and story's romantic trend.

N.—The elements which compose Gladys Walton's latest photoplay are sure-fire in their appeal and there is no doubt that "Rich Girl, Poor Girl" will meet with popular approval.

T. R.—Admirers of Miss Walton will enjoy this picture because the double part gives her the opportunity of appearing on the screen almost continually, in two very likable parts.

W.—Sort of fairy-tale picture that will please younger audiences.

IN LONESOMELAND
Tom Santschi in "LaRue of Lonesome Land," one of the series being released by Pathe

Her Husband's Friend

(Enid Bennett—Thomas H. Ince—5 Reels)

M. P. W.—Ince production handled well, but story moves slow between big situations.

E. H.—A domestic drama giving a new and novel twist to the time-honored triangle situation.

N.—Rather hectic in spots, but keeps the interest.

T. R.—Is not lacking in heart interest, despite the handicap of a trite and somewhat illogical plot.

His Own Law

(Hobart Bosworth—J. Parker Read-Goldwyn—7 Reels)

M. P. W.—The smooth unison with which the members of the cast work, the rythmical progress of the theme and the appropriate use of the dull focus in getting exquisite photographic effects, all contrive to make the feature a highly finished, artistic product.

N.—Trite story makes poor screen material.

E. H.—An average picture that will please the general patronage.

T. R.—Presents an intensely human story, rich in dramatic situations which carry conviction, beautifully screened and skilfully directed.

W.—Star dominates this with strong portrayal.

Mamma's Affair

(Constance Talmadge—First National—5 Reels)

M. P. W.—Is a smooth running, amusing and thoroughly interesting feature that interprets a story with more of a psychological twist than is generally seen on the screen.

E. H.—While generally pleasing it is quite talky and therefore falls short of the usual screen comedy-drama in which we have been accustomed to see Miss Talmadge.

N.—Constance Talmadge has serious moments here; picture fairly interesting.

T. R.—The comedy is thoroughly entertaining and can be listed as a desirable booking attraction.

W.—Will get by with star's admirers but not with those who don't know her.

The Flame

(Featured Cast—Stoll—5 Reels)

M. P. W.—Fails to measure up to the good standard set by their previous releases.

N.—A good production with foreign setting.

T. R.—A picture with a better story than we usually find, and the settings in different parts of Europe will appeal if cleverly exploited.

W.—Not at all unusual but will probably satisfy.

Albert E. Smith and George Randolph Chester Go to Coast to Make "The Son of Wallingford"

ALBERT E. SMITH, president of the Vitagraph Company, and George Randolph Chester left New York for California a few days ago, and immediately upon their arrival in Hollywood will make arrangements for the filming of Vitagraph's big special, "The Son of Wallingford."

Mr. Chester will personally direct the picture which he first wrote in novel form. This is to be published in Collier's Weekly and shortly after the final chapter is printed in that publication the story will be published in book form and the film production will be ready for release.

Mr. Chester left for California on the second anniversary of his entering the motion picture industry. It was just two years ago that he joined the Vitagraph studio forces at Brooklyn as editor-in-chief, and while he and Mrs. Chester have made many successful adaptations since that time, "The Son of Wallingford" will be their creation from the first line of the story to the final fadeout of the film itself, as Mr. Chester will write, adapt and direct it.

"The Son of Wallingford" is announced as not being in any sense a sequel to any of the previous Wallingford stories written by Mr. Chester.

As the title would indicate the son of the famous Get-Rich-Quick Wallingford will be the principal character and in the high points of the story is opposed to his tricky father in many battles of wits.

"J. Rufus" himself will, of course, appear in the new adventures of the Wallingford family, and also his famous side-partner, "Blackie Daw." Both, however, will be in minor roles to that of the promoter's clever and resourceful son.

The story is said to hold the cleverness and ingenuity which so characterized the previous Wallingford tales. Extraordinary settings are called for, and the first step was the shifting of the production from Brooklyn to the west coast, where the increased acreage and studio space and equipment will be called into play.

Casting will be started within a couple of days from the time Mr. Smith and Mr. Chester arrive at Hollywood.

On the day previous to leaving, Mr. Smith received word that work had been practically finished on the big special setting which will be used for the early scenes. This set is the largest ever constructed by Vitagraph.

Mr. Smith expects to return to New York next month, but Mr. Chester's duties in connection with the new Wallingford productions are expected to keep him in the West for several months.

Two Organizations Plan Big Theatre Circuits

Plans for the operation of two theatre circuits have been made by the Peoples Theatres, Inc., and the New Superior Products, Inc.

Both organizations are incorporated under Delaware laws, but are entirely distinct. The former is capitalized at $25,000,000 and the latter at $1,250,000. They will operate nationally.

Theatres of the Peoples organization will be operated in towns of from 5,000 to 50,000, and will be standardized, each being operated to bring in certain income, and each being allowed stated expenditures.

The Superior Company will be run on a somewhat similar basis as to standardization. The theatres will each represent an investment of from $15,000 to $25,000, according to seating capacity.

Operations will begin in the vicinity of New York City and gradually spread over the country.

Douglas Fairbanks Will Produce Dumas' Famous Story "The Three Musketeers"

THE next vehicle for Douglas Fairbanks, following the publication of "The Nut," his fifth United Artists' production scheduled for release about April 1, will be Alexander Dumas' world-famous story, "The Three Musketeers."

Probably few stories ever published offer the screen possibilities embodied in this remarkable novel, dealing as it does with the daring adventures and amours of three soldiers of fortunes who through their intensely interesting escapades earned for themselves the appellation of "The Three Musketeers."

It is the intention of Fairbanks to engage one of the world's best known dramatists to adapt this tale to the requirements of the camera, and though no definite announcement has been issued the report has been persistently abroad that the writing of the scenario will fall to the lot of Edward Knoblock.

The assemblage of players being arranged for will constitute what amounts to an all-star cast. As soon as all engagements have been closed publication will be made of the names.

An elaborate and extensive campaign of research is now in process of formulation at the Fairbanks studio, the purpose of which will be to insure the utmost accuracy and faithfulness of detail in every episode of the picture. In the beginning it was intended to make this picture in Europe. Owing to the fact that so much time would be required for the trip that it would be impossible for Doug to complete his 1921 production schedule this idea has been abandoned. But in order that the picture may be embellished by the correct locale, arrangements are being made to send two cameramen abroad, one to England and the other to France for suitable exteriors.

No announcement has been made yet as to who will direct this screen feature, but it is understood that a deal is now being closed with one of the most capable men in the industry. It is believed the camera work will be carried out by the same staff of photographers that filmed "The Nut."

Paramount Managers Meet in Convention

A convention of district managers of the Paramount sales organization was held at the home office of the Famous Players-Lasky Corporation this week at the call of S. R. Kent, general manager of distribution. This convention is an annual affair, the object being to bring all of the district managers into direct touch with the home office officials and with each other so that the various problems of distribution may be intimately discussed.

At 12:30 each day all of those in attendance went to the Hotel Commodore for luncheon, while the evenings were given up to social engagements, of which there were many. Tuesday evening all attended the dinner given to Hugo Riesenfeld by the corporation and on Wednesday evening they were the guests of Mr. Zukor at a banquet at the Hotel Commodore.

Several new appointments were made by General Manager Kent at the convention, and these will be announced later.

ANDREW J. COBE'S PROLOGUE TO "THE DEVIL"
This enterprising manager of the Rialto Theatre, Lawrence, Mass., played the Pathe production, with George Arliss, to standout business in zero weather. For a prologue a contortionist led a quartet dance.

Hector Turnbull's "The Cheat" Is Now Running in Paris as an Opera

By EDWARD WEITZEL

FRIDAY, February 4, 1921, marked a new era in the art of the screen. On that date an operatic version of the photoplay, "The Cheat," was produced at the Opera Comique, Paris, the scenario written by Hector Turnbull, having been turned into libretto form by Paul Millet and Andre Loudre. Camille Erlanger, the composer of "Aphrodite," furnished the score. The opera was given the title of "Forfaiture," the French composer dying shortly after his part of the work was completed. Vanni Marcoux played the part originally acted for the screen by Sessue Hayakawa. As the infatuated Japanese who falls in love with a beautiful American woman, Hayakawa, it will be recalled, gave a performance of great power.

Hector Turnbull, who left New York for Los Angeles on February 9, is naturally considerably elated over his part in this significant relationship between the screen and the operatic stage. It is the first case on record where a librettist has gone to the screen for material and founded his book on the plot of a photoplay.

"Forfaiture" Is Its Title

Referring to this fact, Mr. Turnbull remarked in the course of an interview that there was every reason to believe that "Forfaiture" would be produced in New York next season by either the Metropolitan or the Chicago Opera Company.

"Some time ago," said Mr. Turnbull, "the prophecy was made by Jesse Lasky that the stage and the opera would be seeking for original material from the screen quite as generally as the moving picture looks to the spoken drama for a part of its plots. The new opera now running in Paris proves that Mr. Lasky was right. A drama for the stage is now being written in the French capital on 'The Cheat.' As a usual thing the French and the Russian stages do not take kindly to our dramas. They prefer more quick-tempered, hot-blooded tragedy to the square inch or running foot than is popular in this country. 'The Cheat' is liberally supplied with red pepper, you may remember."

"Everything For Sale"

Speaking of his latest work for the screen, Mr. Turnbull was evidently very enthusiastic over having Mae MacAvoy for the heroine of "The Lady of the House," which is now being put into scenario form by Eve Unsell. Another of his screen dramas promised for the near future is "Everything for Sale."

Knowing that the author of "The Cheat" had been closely connected with the stage by reason of his experience as a dramatic critic on one of the New York dailies and that he had had a great deal to do with building up the Paramount scenario department, many books, plays and original stories having been passed upon by him while acting as head of that department, I put this question to him:

"What do you think of this gradually changing form of the moving picture? Of its constant approach to the structural outlines of the well-made play of the footlights?"

"It is one of the strongest reasons for the steady improvement of screen drama," was the reply. "At the start, when the producers realized that they had practically all outdoors for a scene-dock, they demanded stories that hopped, skipped and jumped the characters all over the map. The more long shots the better, and they bridged over the weak spots by running in a cute baby picture or intimate views of domestic animals. One day it began to dawn upon the makers of pictures that human interest was the most valuable element in their product, just as it is in all fiction, and that the only way to sustain interest is to tell your story in the most direct manner possible. Certain grades of moving pictures can be told, and better told, with the same economy of settings as is used on the stage."

"You believe then that the screen has as wide a scope as the stage?"

"Precisely. Pictures of a spectacular nature will always be in demand, but the main output of the screen will be the dramas and comedies that reflect life truthfully and incisively."

First Aid Hospital at Paramount Studio Handles 600 Patients in Three Months

THE making of motion pictures in many instances is a strenuous occupation, as a glance at the records of the first-aid hospital at the new Paramount studio on Long Island. In the three months time that the hospital has been in operation more than 600 cases have been treated. Most of the cases were minor ones, such as bruises, cuts and sprains, although there have been some of a more serious nature.

Probably the most unusual case that has been treated at the hospital was that of sunburn from electric lights. While making "The Teaser," a picture starring Dorothy Dalton, several of the extra girls in the dance hall scenes had to take positions near the big Kleig lights. They wore low neck dresses, and the rays from the powerful lamps gave them a better case of sunburned backs than Coney Island and a July sun could ever do.

Dr. Emanuel Stern, chief physician for the Famous Players-Lasky Corporation, who spends four hours at the studio hospital every day, explained that the first aid station was established to increase the efficiency of the workers at the studio by watching their health as well as to give emergency treatment.

"Our business is to keep the employees fit and give medical attention and advice that will enable them to stay on the job," said Dr. Stern. "Anyone who is incapacitated in line of duty we take care of."

Dr. Stern has equipped the first aid station at the studio as completely as such a station is equipped in any hospital. Mrs. Mary Mackay Rausch, a trained nurse, is on duty all day at the station and takes care of all minor cases. A daily record of all cases is kept the same as in the first aid room of a hospital.

Torchy Comedies Starring Johnny Hines to Be Distributed Again by Educational

E. W. HAMMONS, president of Educational Films Corporation of America, has announced that a contract has been signed with Master Films, Inc., whereby Educational acquired a second series of Torchy Comedies, made from the stories by Sewell Ford and starring Johnny Hines. This will be the second year of the distribution of these pictures through Educational Exchanges.

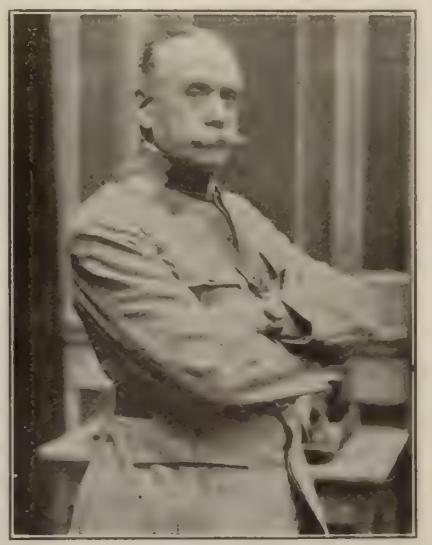
The current February release is "Torchy's Night Hood," the eighth of the series, while the ninth and March release "Torchy's Big Lead" has already been delivered to Educational. Work has been completed on the tenth picture which completes the first contract and on April 1 initial delivery under the second contract for twelve pictures will be made. The schedule is so arranged that Educational will have all prints six or seven weeks ahead of release schedule, assuring the fullest service to exhibitors.

The New Contract

The new contract calls for exclusive services of Johnny Hines, musical comedy star. Master Films controls the entire screen right to the Sewell Ford stories through the publishers, E. J. Clode.

"The Torchy pictures have been particularly pleasing to us because each release has shown a considerable gain over the previous one," says a statement from Educational.

"We selected Educational to distribute our pictures," says Charles C. Burr, of Master Films, because we recognized Educational as the real specialists in the short subject field."



CAPTAIN JOSEPH MORISSON

Whom film fans have seen in various pictures and known best as Marshal Foch's "double," and now playing Admiral Challemont in "In the Night Watch," the new Shubert melodrama at the Century Theatre, New York.

Buys Post Story

Allan Dwan has purchased the rights to "Johnny Cucabod," the Saturday Evening Post story by Wilbur Hall, and work on the picture will be started immediately at the Hollywood studios.

Allan Dwan just completed "A Perfect Crime," his second Associated Producers' production which is scheduled for a late February release.

Hugo Ballin Says Public Taste Has Changed; Subtle Stories Succeed Mere Strenuousness

HUGO BALLIN, who has just finished his modernized version of "East Lynne," for release by the W. W. Hodkinson Corporation, says he has demonstrated the soundness of his theory that the stress of physical acting and indeed the whole physical element in the production of motion pictures has reached its peak and that the public is slowly but surely turning away from this style of entertainment, which at its best, he states, is often crude and primitive. In an interview with a representative of the press, Mr. Ballin, who had won international fame as a painter before entering the motion picture field, said:

"I believe the time has come when we must readjust the standards of screen values. Because motion on the screen was a sentimental novelty we suffered much from exaggerated motion in the early days of the industry. Indeed, we all remember that the first motion pictures aimed at nothing more than the reproduction of motion as such and that to be sure was novel and startling enough. We had galloping horses, express trains, the flight of birds, athletic and gymnastic exercises—in short all those activities which either consisted of motion or accentuated motion.

Attempted Something Subtler

"It was but natural for us to import this tendency to emphasize motion into our early screen drama—a fact which to my mind accounts quite fully for the immense and sustained popularity of so-called "Westerns." From time to time we attempted something of the subtler type. When we started to translate popular fiction into the vocabulary of the screen we began to realize that the over-emphasis of motion was a fatal defect.

"We all remember that at one time the foreign pictures, especially the picture of Latin, or to be specific, of French origin, had a tremendous vogue. Ten years ago the popularity of the foreign picture reached its height. Patrons still looked for plenty of motion almost for its own sake. From that day forward, i. e., from 1911, the foreign made picture began to decline and while in 1909 and 1910 at least one-half of the average American motion picture programs consisted of pictures of foreign origin, in 1915 the foreign made picture represented a negligible quantity.

"This fact can be explained only in one way—the people who patronized the motion pictures had become tired of the mere novelty of motion and desired something more subtle and refined. The American producer was quick to sense this popular demand and by responding to it reduced the foreign picture to insignificance.

"I believe that we are still in the initial stage of this revulsion from the over-emphasis of motion. We have, I believe, now arrived at a point where the majority of our patrons enjoy a picture in proportion to the subtlety of its appeal. This means above all things a profound change in the nature and quality of acting before the camera and likewise in the nature and quality of the successful director.

"Pathos and atmosphere today count for more than ever in the history of motion pictures. Beauty and lavish settings have become factors, though I belive that the latter are very near reaching their peak and will no longer in themselves add much to the value of a picture.

"In 'East Lynne' I have sought to respond to the demand for the more subtle appeal, for the more spiritual kind of acting—for the innuendo and intimation rather than the brash rhetoric of the sub-title.

"The well-known scene in which Captain Levison abandons Isabel Vane used to be a rather violent affair on the stage—probably it had been burlesqued so frequently for that reason—I have tried to convey the sentiments of the man and woman without recourse to violence. I know it is impossible to photograph thought, but I do not think it is impossible to catch the fleeting, yet very real, expressions that move the human heart in moments of great distress and depict themselves on the human face.

"I have mentioned this scene because it is typical of my plan to impart more of the spiritual values to the screen. I believe, too, that something must be left to the imagination of the patrons. I know of no more delicate task than a bid for sympathy. If it is over-done in the slightest degree it will react unfavorably. We can hope for little more than a stirring of sympathy and that must always seem to come in the most spontaneous fashion, otherwise we lose our aim. I do most heartily believe in the effect of art and beauty. Here, too, however, the appeal dare not be too obvious. Art and beauty can never be obtruded on an audience; like mercy they must fall upon the hearts like 'the gentle rain from heaven.'

"With these ends in view and fairly confident of the new mood of the public and their changed attitude toward their favorite entertainment I have ventured to depart from many a hoary tradition and it may be that I have defied time-honored melodramatic rules of conduct and procedure. The verdict of the public will be recorded in due time and none of us may anticipate anything with certainty.

"There is no doubt, however, that a variation of the dramatic part of the motion picture entertainment is demanded by the public and that the old molds are wearing out. Nothing is constant in this industry which is both a fine and useful art. Nothing is constant but change. We need a new lure for the public—my version of 'East Lynne' represents my plan to provide this new element."

D. P. Howells Gets American and Canadian Rights for "The Hope Diamond Mystery"

FOLLOWING his successful distribution of "The Son of Tarzan," David P. Howells has acquired the United States and Canadian rights for another big serial, "The Hope Diamond Mystery" featuring Grace Darmond.

The final papers in the transaction were signed recently and work has already been instituted in getting the picture ready for the market. The Hope Diamond is undoubtedly the most sinister jewel in the history of the world. It has an authentic history dating back 1,400 years with a story of disaster and misfortune linked with it. Every person who has actively been connected with the diamond during that time has met disaster in some form, it is stated.

"The Hope Diamond Mystery," the picturization of this story in a fifteen episode serial, is based to a large extent on the life of May Yohe who felt the full force of the sinister curse of the famous jewel. Starting as the daughter of a poor dressmaker in Philadelphia she scaled the heights of fame and fortune on the musical comedy stage until finally she became a peeress of the realm of exclusive British aristocracy and was in line to wear the strawberry coronet of a Duchess. But with her marriage to Lord Francis Hope the famous Hope diamond entered her life and after a short period of happiness the curse of the jewel started to work.

In order that the picture may be marketed in a thorough and efficient manner with the maximum amount of service to the states rights buyer and the exhibitor, Mr. Howells has caused to be created a state rights department which will be separate from his export business.

This department will be under the active management of William Fait, Jr., who has formerly been in charge of the South American activities of the Howells organization. The advertising publicity and exploitation will be under the direction of T. O. Eltonhead.

CONVENTION OF FILM EXCHANGE MANAGERS' ASSOCIATION HELD IN WASHINGTON, D. C., ON JANUARY 26 AND 27

Keeping in Personal Touch

By FRITZ TIDDEN

A ROMANCE tinged with a charming suddenness comes to light in the announcement of the engagement of Tom Moore, the Goldwyn star, to Renee Adoree, the dancer. While Moore was in town a short time ago making exterior scenes for a forthcoming picture, Miss Adoree was engaged for an important role and she returned to the Coast with the company. Whereupon the announcement speeds East with a rapidity that places the match in the love at first sight class. Coincidentally the picture the couple were working in has the title of "Made in Heaven," which probably applies to the match as well. The wedding day has not been set as yet.

Can it be that we are going to have a betrothal issue this week? Besides the above note, comes to hand the announcement of the engagement of Natalie Talmadge, sister of Constance and Norma, to Buster Keaton, former vaudevillian and now motion picture comedian. It is said a telegraphic proposal and a telegraphic acceptance transmitted across the continent marked the culmination of the engagement. Miss Talmadge, who is wintering in Palm Beach with her mother, her sister, Norma, and her brother-in-law, Joseph Schenck, stated that she did not know when the marriage would take place, but thought that it would occur in the spring. Keaton is coming East in May.

According to Miss Talmadge, she met the comedian four years ago, but has not seen him for two years. When she was asked if the courtship was conducted through the mails she merely smiled. However, Mrs. Schenck said that the Western Union Telegraph Company had benefited to a far greater extent than the postal department, most of the corresponding being done via night and day letters.

* * *

The redoubtable Charlie McClintock, director of exploitation for Selznick, has returned from a tour of the New England states in behalf of the Select special, "The Greatest Love," starring Vera Gordon. When he arrived in town Charlie rode from the station to his office in a taxi cab, the darned dude.

* * *

While on the subject of the members of the Selznick staff, this might be a good time to express sympathy for old Walt Hill, purveyor of bright quips for that organization. Walt is suffering from a fashion exacerbation and a chromatic complex. In a recent issue of his snappy clip sheet the erstwhile Rambler of the World goes into paroxysms of description in outlining the details of various gowns worn or recently purchased by the stars of his company, such, for instance, as this: "Like a fleecy cloud plucked out of a summer day is a beach cape which Zeena Keefe," etc. We cannot go further in the fashion department. As for the chromatic outrages listen to some of these: Algonquin brown, Olympic green, cub grey and folly red. Our heart is breaking for Walter, and our sympathy goes out to Mrs. Hill.

* * *

Amelita Galli-Curci, the famous opera singer, who recently married her accompanist, Homer Samuels, in her conversation with newspaper men at the time of the wedding intimated that she would not be averse to entering motion pictures if an opportunity were offered.

* * *

"The Chances Wives Take," the working title of the first picture produced by the new firm of Walsh and Fielding, is likely to remain as the name of the film when it is placed upon the market. The picture was recently completed in the company's Glendale studio and is now being cut and edited by Walter Smith and Tom Walsh. The latter directed the production.

Walsh and Fielding have not made a decision as to the manner in which the film will be released as yet. As soon as "The Chances Wives Take" is released the firm will commence the production of another feature.

* * *

James Dent recently signed a long term contract as general manager of the Selznick Fort Lee studios.

* * *

"Who am I?" asks the title of one film. "Who Cares?" sharply retorts another.

* * *

The annual dinner to be given by the Associated Motion Picture Advertisers at the Hotel Bilfmore on March 4 is designated under the title of "The Naked Truth." It is learned that the conversation and speeches at the dinner will closely follow the title of the affair in the matter of the doings of the motion picture industry. "The Naked Truth" dinner is to be a yearly occurrence, as you probably know, and it promises to become as successful, interesting, and famous an affair as the well-known functions of the "Amen Corner."

* * *

Walter S. Rand, who has been sales manager of United Artists Corporation's Los Angeles branch since the organization began its operations, has just received from Hiram Abrams, president of the company, substantial recognition of his good work. Mr. Rand will hereafter travel the west coast offices of the Big Four, representing the home office. His territory will include the Seattle, San Francisco, Los Angeles and Denver Exchanges.

Mr. Rand's promotion has brought about several other advancements in the exchange personnel of United Artists Corporation. H. D. Buckley, who has been Kansas City sales manager since the organization of the company, becomes Los Angeles sales manager.

T. Y. Henry, who has been sales manager at the Denver offices from the beginning, has been transferred to the position of sales manager at the Kansas City office.

H. D. Cassidy has been appointed sales manager at the Denver office.

Several new offices have also been opened to accommodate the growing business of United Artists Corporation. W. A. Shalit, who has made an enviable record for himself as one of the assistants in the Boston office of United Artists' Corporation, has been appointed sales manager at St. Louis and is establishing a new office in that city for the Big Four.

A new office has also been appointed at Montreal, with E. A. Brown as sales manager. Mr. Brown was transferred from the Toronto office of the Big Four to his present post.

It is a noteworthy thing, indeed, that with a single exception, every change recorded in this announcement was a promotion. Mr. Abrams has made it a point in the building of his organization to select his men with the sole idea of their permanent connection with United Artists Corporation and the fact that he has been able to fill every post by promotion is splendid testimony to the mutual satisfaction that has resulted in the association of United Artists Corporation's men and the company.

* * *

Are moving pictures being chased out of fifth place in American industry by the rum runners?

* * *

Albert E. Smith, president of Vitagraph, and George Randolph Chester, head of the scenario department, have gone to California. They will spend some time at the west coast studios supervising some special productions now being made in Los Angeles.

* * *

Al Lincoln, one of the cast of "Determination," has achieved one of his many ambitions. His maiden effort as a playwright is to be produced in vaudeville by Joseph Hart in the near future, with George Howell in the leading role. The playlet is a one-act psychological drama, entitled "The Criminologist."

* * *

The male members of the Selznick organization held a beefsteak dinner at Healey's on February 10. The committee in charge of the affair, which proved a huge success, included J. W. Schlieff, C. C. Pettijohn, Randolph Bartlett, E. V. Durling and Warren W. Lewis.

* * *

Miss Frances, well known to the trade and a member of the Cine-Mundial staff, eloped Wednesday evening. The exciting details will appear next week.

(*Continued on page* 922)

HAVING A LUNCHEON

Norma Talmadge, First National star, entertaining Director Chet Withey, Constance Talmadge, Kenneth Harlan, Edward Mannix, Harrison Ford and a visitor at luncheon

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TOPEKA
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Keeping in Personal Touch

(*Continued from page* 920)

The postponed production of "Cognac," the play David Arnold Balsh thought up right out of his head, will be shown to the public for the first time since its revamping and recasting at the Shubert Theatre, Brooklyn, Monday evening, February 14. Balsh, you are aware, is one of Jack Meador's handy men up in the Metro offices.

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Saturday, February 5, was the sixteenth wedding anniversary of Mr. and Mrs. C. L. Yearsley. Mr. Yearsley is the director of publicity and advertising for First National, as you probably already know. Mrs. Yearsley met her husband on Saturday afternoon to go to a dinner in their honor at the home of Mr. and Mrs. Earl Hudson. As they stepped from the door of the building on Forty-eighth street eight or ten fauns emerged from the shadows of the edifice and showered the couple with rice. Also on Mr. Hudson's waiting automobile was a sign on the radiator reading "We are on our honeymoon," on the side was "Just married" and tied to the rear end with long white ribbons was a pair of old shoes. The guests at the dinner included, beside the blushing couple and Mr. and Mrs. Hudson, Mr. and Mrs. J. D. Williams and Robert Dexter.

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Jimmy Callahan, who is producing in Atlantic City a series of two-reel comedies in which he is both star and director, took a run up to New York over last week-end. Robert W. Priest, who is to distribute the series, says they are clean situation comedies without slapstick and that the first three to be completed are "knockouts."

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Carol Trowbridge, assistant general sales manager of United Artists, has gone to Buffalo, where his firm has just opened a new office.

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General Manager Shaw, of the Apex Feature Film Company of Pittsburgh, was a recent visitor to the offices of Arrow, as was Bob Lynch, of the Philadelphia Metro exchange. Bob's visits to the metropolis, however, are so frequent that we suspect he has a commutation ticket.

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John P. Fritts has resigned as director of advertising and publicity of Realart Pictures Corporation. Mr. Fritts has held this position since the company was organized and for some time he and Arthur Kane comprised the greatest part of the payroll. He has not definitely decided upon his future plans, but he states that he will have an interesting announcement to make in the near future.

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Jack A. Pegler, formerly eastern district manager of exploitation for Mayflower Pictures Corporation, has assumed the directorship of advertising and publicity for the New Bedford Theatre Company at Newark, of which Jacob Fabian is president.

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Harry J. Naughton, formerly studio manager for the Vim and Billy West comedies, and now assistant general passenger agent of the Pacific Mail S. S. Company, was in New York last week, passing through following a vacation visit to his home in Worcester, after a four years' absence spent mostly in the Orient. He is now stationed at the home office in San Francisco.

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The news recently stated that Douglas Fairbanks broke his hand. Now the technical details of the accident are at hand. The bone that Doug broke is the third metacarpal bone, busted in two places.

Bruce C. Kixmiller, Associated First National franchise holder, of Bicknell, Indiana, is visiting New York. Mr. Bicknell, who is interested in coal mines in his locality as well as his theatre interests, is in close touch with the censorship situation in Indiana. He told us the other day that there is no cause for worry over censorship in the Hoosier state as there is not a chance in the world for the present measures to pass in the legislature.

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One of Charles Urban's Science Series will be shown on Sunday evening, February 13, at the monthly Lambs Gambol in their clubhouse in Forty-fourth street. Jack Hazard is going to use it as the basis of an illustrated lecture, so the chances are that it will not be quite as serious a reel as the Science Series usually are. Mr. Urban has edited a special reel for the Gambol and it will be retained permanently as Kineto Review No. 76. It mixes the serious and the humorous, including a monkey who illustrates "My Favorite Drink" and a science study called "Dexterity and Mimicry of Insects." Just imagine the material these subjects will provide the inimitable Jack for one of his famous speeches.

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Alvah G. Talbot, vice-president of the Bishop-Cass Theatres Company, Denver, is in town for a week or ten days. Mr. Talbot is the owner of the American Theatre, Denver, where "The Kid" played to a total patronage of 44,000 persons last week. Naturally, the picture was held over for another week.

* * *

On the evening of February 2, just prior to his sailing the next day for England, Felix Orman, publicity representative for J. Stuart Blackton, was host at a dinner at Keen's Chop House to representatives of the trade press and fan magazines. Mr. Blackton made an interesting speech telling of his production plans for producing in England, stating he would make not more than two and possibly but one production this year. He also told many amusing anecdotes of his visits to England after confessing that he was born in that country. Arthur Kane, who will handle the American distribution of the Blackton English-made pictures starring Lady Diana Manners, also spoke.

There were many wishes for the success of the new undertaking and "bon voyages" for Mr. Blackton, Mr. Orman and other members of the staff who sailed the following day on the Aquatania.

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F. A. Beach, comptroller for United Artists, has just returned from a trip to Chicago and Kansas City.

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R. Cecil Smith, with Mrs. Smith, members of the Selznick scenario department, left last week for a month's sojourn on the West Coast. The first leg of the journey is being made by steamer to New Orleans, from which point they will proceed by rail to Ocean Park. En route to the coast Mr. and Mrs. Lynch will prepare the continuity of a John Lynch story. According to present plans, they will return East by the first of March.

* * *

It is expected that Edward L. Hollywood, who is associated with C. A. Weeks in the Cawwood Pictures Corporation, will leave for California next week to commence production of the first of a series of four productions starring Irene Castle, for release by W. W. Hodkinson.

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Dave Laughlin has been appointed manager of the Detroit office of the Pioneer Film Corporation. Laughlin succeeds Ed Fontaine in the position. He is well known and well liked in the Michigan territory and officials of Pioneer are confident of his success.

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Robert Hodkinson, son of W. W., left for the South last week, making Atlanta his first stop, on a trip that will include an observation visit to the various branches in the district. Bob is receiving a thorough schooling in all departments of his father's company. He wants to give his brother Kenneth a run for his money when it comes to knowing the film business.

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The Equity Shop was explained and discussed at a meeting of the motion picture branch of the Actors' Equity Association in the Hotel Astor last Sunday afternoon, February 6. John Emerson, president of Equity, who went to Cleveland with his wife Anita Loos to attend the opening of the new Marcus Loew Theatre, returned in time to preside at the meeting.

* * *

Metro's production of "The Four Horsemen of the Apocalypse" was shown before an invited audience in the Plaza Hotel on Thursday evening, February 10. The exhibition took place a few hours too late for a review of the picture and an account of the affair to be published in the current issue. Both will appear next week.

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Dwight Perrin, assistant sales manager of Associated Producers, Inc., left town February 7 on a trip to the various exchanges of his organization located in the eastern seaboard district.

* * *

Samuel Goldwyn returned to New York on Monday from his visit to the coast.

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Expansion made it necessary for the Popular Film Exchange to seek larger quarters. Hence their moving from the sixth floor of the Godfrey Building to more spacious rooms on the seventh floor.

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Albert W. Hale, who is widely known in motion picture and theatrical circles as a writer and director, is recuperating at the Arlington Hotel, Hot Springs, Ark., from a serious abdominal operation performed at the Mayo Brothers Sanitarium, Rochester, Minn. Mr. Hale has had a hard siege during the past few months, his illness and operation making heavy drain on his resources. He writes Robert W. Priest, president of the Film Market, Inc., that he is urgently in need of employment at work which he can perform at Hot Springs until he has recovered. Mr. Hale is an able continuity writer.

* * *

E. K. Lincoln, accompanied by his wife, sailed for Europe last week on the Cedric. The couple will combine business with pleasure on the trip, which will take in England, France and Scotland. Being dog fanciers and owners of the Greenacre Kennels at Fairfield, Conn., they will attend numerous dog shows, with a view to purchasing a few specimens.

On February 15, at eleven A. M., in the Capitol Theatre, there will be held a mass meeting of the Motion Picture Committee of the European Council, of which Herbert Hoover is chairman. Senator James J. Walker and Samuel Rothapfel will address the exhibitors and workers in the recent drive. Rothapfel will have a report to make of which the committee may be proud.

Director Rex Ingram of Metro Appraises "The Four Horsemen of the Apocalypse"

By EDWARD WEITZEL

REX INGRAM is Dublin born. A graduate of Trinity College, where his father is a professor, he has a slight touch of the brogue that made me wonder when he first spoke if he wasn't distantly related to Brian Boru in spite of his name. The director of "The Four Horsemen of the Apocalypse" is a young man who has seen life from the high to the low, having been a sailor and a sculptor, an actor and a scenario writer and done his fifteen months' bit overseas as a member of the Royal Canadian Flying Corps. None of these diversified means of gaining either fame or three square meals a day has left any sort of distinguishing mark upon him. He is without pose of any sort but, as he tells of his adventures in this calling or that, it seems the most natural thing in the world that he should have chosen to "hand, reef and steer," model a bas-relief, pilot a battle plane or direct a photoplay as opportunity served or necessity commanded. A steady-eyed, quiet-spoken chap with a large reserve of determination, sense of form, love of beauty and physical endurance, it is easy to understand that Metro is congratulating itself on having intrusted him with the making of the screen version of Vicente Blasco Ibanez's powerful novel.

Played a Fine Line of "Bits"

"Where did you begin your screen career, Mr. Ingram?" I asked, after the Metro director had told me about studying modeling with the American sculptor, Lee Lawrie, and of his fondness for the art.

"At the old Vitagraph studio in Brooklyn," was the reply. "I had acted some before coming to this country, and I played a fine line of "bits" my first engagement in the movies."

"Where was your next engagement?"

"With William Fox. I stayed with him eighteen months, wrote scenarios and directed Betty Nansen and Robert Mantell. After my discharge from the flying corps I went to Universal and was associate director of "Under Crimson Skies."

"Then what followed?"

"I was engaged to take full charge of 'Broken Fetters,' starring Violet Mersereau, and also directed 'Black Orchids,' with Cleo Madison as the star."

"How did you and Ibanez get along when he was helping you and June Mathis on the scenario of 'The Four Horsemen of the Apocalyps?'"

"Splendidly! He doesn't speak English and I don't speak Spanish but we understood each other perfectly—when his secretary was there to translate,"

"This is, of course, the biggest picture you have ever made?"

Mr. Ingram looked at me quite seriously.

"If I weren't a modest man," he replied, "I should say it is the biggest picture anybody ever made."

A Sculptor and His Synopsis

"Has your experience as a sculptor helped you in your work as a director?"

"Yes, indeed! Practically the same laws apply to the production of an artistic film play as to the making of a fine piece of sculpture. The preliminary sketch made in a plastic medium or on paper by the sculptor has its parallel in the synopsis of the motion picture. The completed scenario comes next, for without a well-constructed script the efforts of a director will fail to convince. He may have the human note, well composed pictures and good lighting but unless he tells his story convincingly everything else stands on a foundation that wabbles."

"How does a sculptor make his synopsis?"

Rex Ingram was out of his chair by this time and illustrating his words by looks and gestures which betrayed his deep interest in the subject under discussion.

"The figure or group of figures first takes form in an armature, a firmly constructed frame composed of steel braces, wood and lead piping, all wired together. The clay is then roughly massed upon it. Just as the moving picture director must have thorough knowledge of scenario construction the sculptor must be familiar with this part of his work. Unskillfully put together the armature will not support the great weight of clay put upon it. The armature is the sculptor's scenario."

The Importance of Form

"You spoke of the importance of the story. It is, of course, the only excuse that fiction has for existing at all."

"True. There is a tendency in film production, however, when one is striving to make something of beauty, to sacrifice or lose sight of the story theme. In moving pictures this is particularly dangerous. In sculpture and painting, although the finest examples of both arts have a theme—certainly a meaning—neither is linked so closely to literature as is the screen."

"Do you think, Mr. Ingram, that the screen pays enough attention to form?"

"No, I regret to say. As with clay and paint, form is one of the most vital adjuncts to the film. Take the closeup: Without knowledge of the construction and form of the human head it is only by chance that the director can light it in such a way that the modeling is brought out. Lack of modeling will make a head thrown upon the screen appear to be flat and without character, and in doing so weaken the characterization of the player. It is modeling, obtained by judicious arrangement of light and shade that enables us to give something of a stereoptic quality to the soft, mellow-tone close-ups, which take the place of the human voice on the screen, and help to make the spectator as intimate with the characters as if he had known them all their lives."

"This is where your experience in clay comes in."

"Yes. The most noticeable racial characteristic of the Chinese head is the high bony structure of the cheeks, a peculiarity that will be accentuated by the source of light coming from above at all times when photographing this particular character. The top light, by throwing a shadow under the high cheek bones, makes them more prominent than any high-lighting a clever make-up artist may use in his efforts to gain the same effect. Sculpture teaches that color is deceptive, and the fact that from a life mask or a fine portrait bust of a friend we invariably learn more about the character of the original than we knew before proves that the theory has something of truth in it. Except in the rare cases when both sculpture and film are colored, the sculptor and director are working in a monotone medium, and both are striving for the same result: The sculptor in the round, the director simulating the form which is not there by an arrangement of light and shade calculated to create an optical illusion."

The Splendidly Simple in Art

"You put the screen on a level with the rest of the arts, of course?"

"And why not? The making of fine moving pictures is an art just as surely as it is not an art to model an inferior statue or write bad music. The big thing in all art we know are the simple things, those which are stripped of all pretenses and affectations of the artist. John Sargent's frieze of the Prophets in the Boston Museum and the Saints in the reredos of the Church of St. Thomas on Fifth Avenue, New York, by the sculptor, Lee Lawrie, are among the finest examples in America of the splendidly simple thing in art. In them we see what lies beneath the surface rather than the surface itself. When the screen shows us what lies behind the eyes and in the hearts of those whose reflections are thrown upon it, then it also is accomplishing something toward that end."

REX INGRAM
Who directed "The Four Horsemen of the Apocalypse," for Metro

Court Refuses Injunction

Supreme Court Justice Edward R. Finch has denied the application for an injunction of Vitagraph, Inc., restraining the Eskay Harris Feature Film Company, Inc., from producing a motion picture known as "Black Beauty."

The Vitagraph company which claimed the exclusive rights to the picture, is to produce its production of the same at the Strand theatre on February 20. The defendents denied the contention of the Vitagraph as to exclusive rights, and says that its version of the screen play does not conflict with that of the plaintiff.

"First Born" Popular

"The First Born," starring Sessue Hayakawa, according to Joseph Plunkett, managing director of the Strand Theatre, New York City, ran second in actual receipts to "Kismet," which holds the house record. Both pictures are Robertson-Cole productions.

Chicago and the Middle West

By PAUL C. HINZ

C. H. Dunning Says That Independents Can Give His Company Best Possible Service

WITHIN a very short time all Prizma products will be entirely in the hands of the independent exchange in every territory in the United States, according to an announcement by Carroll H. Dunning, vice-president of Prizma, Inc., who was in Chicago January 31 and February 1.

"I have been making it a point recently to have personal interviews with prominent men in the independent market, and have concluded that they can give me the best possible service," Mr. Dunning said. "I have had a chance to know my man in each case, before negotiating, and feel confident that any exchange man who is the head of his own organization must necessarily feel a real interest in Prizma before he decides to handle it."

"In making Prizma features we are giving more and more attention to subject and less and less to footage," Mr. Dunning further announced. "We are concentrating on the art of making each subject a gem, as near perfect as possible, whether it measures a full reel in length or not. It is an easy mistake to lengthen out a scenic to such an extent that it bores the spectator instead of diverting him.

"From now on they are to be released at the rate of one every two weeks instead of one a week. They will consist of a scenic and a novelty alternately. Through the medium of this 'novelty' subject we are going to exploit all of our latest discoveries in the matter of color transfusion. For instance, one of our just-completed numbers is 'If,' in which we show what a drab, uninteresting life this would be if there were no color in the things about us. A heap of cherries is photographed in black and white and gradually the color comes into them until they are brilliant red. Another interesting way of getting the same effect is to show the suffusion of color into the human countenance.

"To make Prizma subjects desirable to the most discriminating exhibitors in the country is our aim. In striving to perfect them we are catering pre-eminently to the theatres that specialize in presentation and de luxe programs."

Music Score Will Soon Be Ready for "The Kid"

Complete musical scores for "The Kid" will be ready for distribution about February 20, announces Paul Bush, manager of the Chicago offices for the Synchronized Scenario Music Company which is engaged in supplying music scenarios for many new feature productions. These scores are being prepared at the rate of from twelve to fifteen every week, so that by March 15 it is expected that one for every current release will be available.

Mr. Bush, who has charge of sales in northern Illinois and Indiana, reports that the new product is creating a great deal of interest among exhibitors. Rental of these scores for one week will range from $5 to $25. A complete score for every instrument goes with each collection.

A. J. Sharick Spends Few Days in Chicago

A. J. Sharick, who was recently advanced by Louis J. Selznick from the position of traveling exploitation representative to assistant director of sales promotion, arrived in Chicago February 1 and remained for a few days.

His new duties consist of touring all Select exchanges throughout the country, outlining sales and exploitation campaigns and methods for stimulating business generally.

Mr. Sharick has succeeded in upsetting the editorial traditions of the Daily News to some extent by completing arrangements on February 2 for printing a series of stories on motion picture stars. Altogether this will mean about fifteen columns of publicity, to run for about ten weeks on the Woman's Magazine section, and will consist of special articles written by feminine stars of Selznick productions.

New Chicago Theatre to Open February 12

Lubliner & Trinz expect to open their million-and-a-half-dollar house, the Senate, on Madison street, near Kedzie, Saturday night, February 12.

A detailed description of the theatre has not yet been given out, but all advance reports indicate that the building and its equipment will equal anything in the way of moving picture palaces as yet unveiled to Chicagoans.

The Senate has a seating capacity of 3,400, out of which 2,200 seats are on the main floor. The floor space of the lobby alone measures 63 by 62 feet. Super-programs will be given, exclusively, a special presentation and prologue accompanying each picture. Ward Johnson, well known for his conducting of orchestra programs at the Strand Theatre, Chicago, and at the Strand and Capitol theatres in New York, will be in charge of the music at the Senate. An orchestra of fifty pieces has been engaged.

Rogers at Brady Luncheon

Frank B. Rogers, general manager of J. Stuart Blackton Features, Inc., spent Tuesday and Wednesday in Chicago on his way to New York. He was present at the luncheon, tendered William A. Brady, by the Chicago trade on February 4.

Praises Hodkinson Films

In these days when so much is being said in criticism of the motion picture in the press and elsewhere, it is refreshing to note that the well-known Catholic monthly known as "The Holy Name Journal" has come out with a list of "Desirable Pictures" which is headed by two Hodkinson Releases, "The Kentucky Colonel" and "The U. P. Trail." "The Holy Name Journal" has a large circulation and occupies a high place in the list of religious publications.

VERA GORDON HELPING THE FUND FOR THE STARVING CHILDREN OF EUROPE
She is starring in the Selznick picture, "The Greatest Love"

George Clark in America to Get Acquainted and to Launch Campaign for His Two Stars

GEORGE CLARK, President of the George Clark Productions, arrived in New York from England on the "Aquitania" on January 30. He came to this country for a short stay, during which he has planned to look over the American field, with a view to becoming better acquainted with conditions here, and to in augurate a campaign on behalf of his two stars, Ivy Duke and Guy Newall.

The George Clark Productions are being released in this country by the Stoll Film Corporation of America, and it is at the latter's main offices at 130 West Forty-sixth street, New York, that Mr. Clark is making his headquarters.

Two of the Clark productions, "Squandered Lives" and "The Lure of Crooning Water" have been released, and have won high commendation. Others which will follow are: "Testimony," "The Garden of Resurrection," and "The Persistent Lovers."

According to Mr. Clark, who was preceded to this country by his publicity representative, Leila Lewis, Miss Duke and Mr. Newall, because of their clear lead among British film players, have been generally nicknamed the "English Mary and Doug." The two stars are extremely versatile and talented, for Miss Duke, in addition to playing the female lead, reads and selects the stories for production, while Mr. Newall doubles up by writing the scenario, and directing the production, besides holding down the featured man's part.

George Clark and Guy Newall started the corporation following a friendship which had sprung up between the men during the war, when they were both attached to an anti-aircraft defense station in England.

Next Taylor Picture

Announcement comes from the Lasky studio that William D. Taylor's next production for Paramount will be "The Almighty Dollar," from an original story by Cosmo Hamilton. Ethel Clayton will be starred in this picture, work on which will be started in a few days. Miss Clayton is just now completing "Sham," adapted by Douglas Doty from the play by Elmer Harris and Geraldine Bonner and directed by Thomas Heffron.

Pettijohn Addresses N. Y. Writers' Guild

The principal speaker at a meeting of the New York University Writers' Guild, held February 5, at the Cafe Boulevard, New York City, was C. C. Pettijohn, of the Selznick organization, widely known throughout the industry because of the analytical survey of conditions which he has made ever since he became identified with motion pictures. Mr. Pettijohn's subject was "The College Man in Motion Pictures."

The New York University Writers' Guild is the nucleus of a national organization now in the process of formation which, it is hoped, will soon have a chapter connected with every prominent university and college. The N. Y. U. branch is an organization of men of both graduate and undergraduate bodies of the University who have elected to follow the art of letters for a career.

Many of the members who have already graduated from the University are employed by leading newspapers and magazines in New York City, while others are engaged in the amusement business.

Mr. Pettijohn was asked to address the meeting because he is a college man who has used his special training to exceptional advantages. It will be recalled that, before he entered the motion picture field, he had been a leading law practitioner in the state of Indiana. He was particularly qualified to present an enlightening address to the Writers' Guild on a subject in which he is expertly advised.

British Movie Influence Negligible in Manitoba

In an address before the Provincial Chapter of the Imperial Order of the Daughters of the Empire at the Fort Garry Hotel, Winnipeg, Manitoba, on the subject of "The Influence of Motion Pictures on National Life," Mrs. Vallance Patriarche, a member of the Manitoba Board of Moving Picture Censors, declared that, in so far as Manitoba is concerned, the British influence in moving pictures is practically nil.

"Of the 6,585 reels of moving pictures censored by the Manitoba Board last year, only 65 were British," declared Mrs. Patriarche, who also expressed more or less standardized views regarding the general tone of pictures.

A resolution was passed at the meeting favoring co-operation with the Good Films Association of Winnipeg, which had been organized for the purpose of commending features which were considered exceptionally good.

Almost simultaneously with the speech made by Mrs. Patriarche came the announcement in Winnipeg newspapers that the Manitoba Board of Moving Picture Censors had condemned "Dangerous Business," starring Constance Talmadge, which had been booked for showing at the Allen Theatre during the week of January 31. The theatre management was forced to make a last-minute change in its program for the week, another feature, "Nineteen and Phyllis," starring Charles Ray, being substituted.

Screen News Syndicate to Be Bureau for the Distribution of Film Information

PATTERNED after the system of distribution used by farmers, ranchers and fruit growers in the Far West, and having in mind the many benefits enjoyed by the members of these co-operative and modern-day distributing companies, Charles Donald Fox and Charles Reed Jones announce the formation of Screen News Syndicate.

It will be a central bureau for news of the screen and its players and its function will be to distribute feature stories to newspapers, magazines and programme publishers throughout the world.

Many features of more than usual interest are now in the making and the first of these "Film Favorites," written by both Mr. Fox and Mr. Jones, has already been contracted for by a chain of newspapers stretching from coast to coast.

A beautifully illustrated mat, together with a 300-word story, will be sent out to the syndicate list each day. "Little Journeys to Homes of Great Film Folk" and "Tabloid Tales of Film Favorites" are two of the Syndicate's first magazine feature stories, and contracts have been signed for their release to several magazines.

The new enterprise will be located at 15 East 40th street. Arrangements are now being perfected whereby the syndicate will have offices on the West Coast and a prominent film publicity man will shortly be named as correspondent from that quarter, while a popular photographer will be appointed official photographer to the new company.

GLORIA SWANSON

Who will soon be seen as a star in "The Great Moment," written by Elinor Glyn, for release by Paramount

Ball Plans Progressing

The plans for the mammoth moving picture ball to be given at the Exposition Auditorium, San Francisco, on the evening of March 5, under the auspices of the Allied Amusement Industries of California, are being perfected rapidly and the event promises to surpass anything of the kind ever held on the coast.

A special committee consisting of Eugene H. Roth, of the California Theatre; Edward Baron, of United Artists, and Beverley Griffith, of the William Fox Corporation, wil make a trip shortly to Los Angeles to secure the co-operation of producing concerns.

It is estimated that $20,000 will be raised at this event, this sum to be expended judiciously by the organization in combating adverse legislation now before the state legislature and other measures that are expected to make their appearance. The Allied Amusement Industries is the central organization for California and is championing the cause to protect the investments of all, whether members or not.

T. Hayes Hunter is now in the second week of production on his adaption of Irving Bacheller's "The Light in the Clearing." The entire cast has been filled, with many notable screen artists, among whom are Clara Horton and Eugenie Besserer.

Charlie Chaplin in His Six-Reeler "The Kid" Smashing House Records All Over the Country

CHARLIE CHAPLIN appears to have lost none of his popularity by the long elapse of time between the release of "A Day's Pleasure" and "The Kid," according to the turn-outs of fans in all cities where that comedian's first six-reel productions have been shown.

"The Kid" on Sunday, February 6, established a new house record for the Strand, replacing that made recently by "The Devil," and Manager Joseph L. Plunkett decided to run two extra performances a day for the week, one at 10:30 A. M. and a final show at eleven P. M.

It is estimated that an average of 20,000 have witnessed "The Kid" every day. The picture will continue at the Strand during the week of February 13, and if the attendance holds up during the second week, Chaplin's latest feature will have played to nearly 300,000 persons at this house alone.

Tuesday, February 8, at 10:10, a line of waiting fans extended from the box-office around into Forty-seventh street and the house was opened to prevent further sidewalk congestion. Lines at the box office have been repeated occurrences throughout the week.

The Randolph Theatre in Chicago reports that at the beginning of the fourth week of the run of the production business was up to the notch established during the first week. The first week it was shown the week's business was nearly forty-five per cent. above the best previous week in the history of the house. The Randolph has a seating and standing capacity of slightly less than 800, but in spite of this the attendance at the end of the third week has topped 115,000. The American Theatre in Denver ended its first week showing of "The Kid" on February 5 with a record for attendance of 44,000. It was held over for a second week with business undiminished.

Theatres in Atlanta, Milwaukee, Minneapolis and St. Paul which started runs of the production at the same time as the Denver theatre report capacity business for the week.

Indianapolis had its premier on "The Kid" on February 6, and reported capacity business on the opening day at every performance, with the turnaways nearly equaling the number which succeeded in getting inside the theatre.

"The Kid" opens in Boston on February 13. Eighteen theatres in the Hub city have booked it for runs of various lengths, none less than a week, beginning on that date, and this unprecedented situation is said to have resulted in a preliminary advertising campaign which has never been equalled.

Pittsburgh is making extensive preparations for the reappearance of the comedian in that city. It is announced that the theatres which will have first runs have ordered nearly twenty times the amount of advertising matter and accessories than is usually used for complete bookings on attractions in the territory. These figures are authentic and are supported by records at the home office of Associated First National Pictures, Inc.

Ernest Shipman Takes Over Additional Offices

To care for rapidly growing interests of himself and associates, Ernest Shipman has leased a suite of offices on the eighth floor of 17 West Forty-fourth street, New York, from which headquarters the activities of the Renco Film Corporation, the Edward Hemmer Productions, the San Gabriel Producing Company, the James Oliver Curwood Productions, Inc., and the Winnipeg Productions, Ltd., will be cared for.

The other productions controlled or represented by Mr. Shipman will continue to be managed from their present established headquarters. A number of lesser interests have been disposed of, so that Shipman and his associates will be in a position to take on new enterprises of a progressive nature.

Ernest Shipman's associates now number twenty-one, to be found among the influential film people of recognized standing and S. T. King will continue in the capacity of general office manager.

Opening of Lorin Theatre in Berkeley, Cal., Was Occasion of a Gala Holiday

THE esteem with which the management of the Lorin Theatre, Berkeley, Cal., is held by city officials and civic organizations was demonstrated in a fitting manner on the occasion of the reopening of this house on January 27, after having been closed for rebuilding for a period of four months.

When the date for the reopening of this house was set the South Berkeley Commercial Club assumed charge of the plans, inaugurated a Booster Day celebration, arranged a parade in which decorated floats were a feature, induced business houses to decorate their stores and offer special bargains on this day to further attract attention to South Berkeley. The affair was a distinct success.

The parade lasted for two hours and was participated in by several of the public schools, with their bands, the mayor, the city council, fire and police departments. A concert by school children was given in front of the theatre just before its formal opening. The dedicatory ceremonies were held in the evening when short talks were made by Mayor Louis Bartlett, Wells Drury, of the Chamber of Commerce, and others prominent in city affairs.

The Lorin Theatre is one of the pioneer moving picture houses in the east-bay portion of Greater San Francisco, having been opened by H. L. Beach and Will F. Krahn in 1908. It is conducted under the management of Will F. Krahn and has a seating capacity of about 1,500.

Ratifies Idle Hour Sale

The Circuit Court of Baltimore City has ratified the sale of the Idle Hour Theatre, 223 North Howard Street, which is managed by C. C. Waskey. This sale took place in December and the identification of the purchaser was withheld. The court action was necessary, due to the vested interest of a minor.

Book "The Spenders"

H. J. Terry, Hodkinson representative in Milwaukee, has just closed a contract with the Alhambra Theatre Company in Milwaukee, one of the biggest first run houses of that city, for a seven day showing of "The Spenders."

The theatre company is going to put the picture over with a huge advertising campaign in the newspapers for they realize just how big a production they have in this Benj. B. Hampton picture.

May Allison has discarded fashionable gowns, silk stockings and pretty shoes for a short time, and is now wearing a fur coat, woolen stockings and heavy shoes while working in "Big Game."

Mayor Gillen's Ultimatum to "Reformers"

MAYOR CHARLES P. GILLEN, of Newark, N. J., has come out strongly for Sunday motion picture shows by issuing the following ultimatium to advocates of blue, sour and funereal Sabbaths:

"I believe Sunday movies are a great thing—the only form of recreation within the reach of the poor on their day of rest. What would these so-called reformers have them do—remain indoors all day Sunday looking out on fire-escapes and family washes hanging on the clothes-line?

"Sunday movies are not only a source of pleasure, but an actual necessity for the welfare of a large industrial community. These Blue Laws may be all right for rural communities, though I seriously doubt it. They won't go for cities like New York, Newark, Elizabeth and other large places with cosmopolitan populations.

"There is absolutely no harm in Sunday movies, dancing or any other innocent recreation when conducted decently. Half the profits of the movies and vaudeville shows here on Sunday are devoted to charity. I don't intend to permit anybody to interfere with them. The rich can ride around in their limousines on Sunday, play golf and indulge in other pleasures that only they can afford. But I don't intend that the poor shall be deprived of their little pleasures, no matter what these Blue Law reformers think about it.

"The restoration of these Puritanical—or tyrannical—Blue Laws is absolutely un-American. I have as much respect for the churches as anybody, but I feel certain, as does most everybody else, that only the narrowest of the narrow-minded are advocating a Blue Sunday."

Edgar Lewis presents

"THE SAGE HEN"

With Gladys Brockwell Lillian Rich & Wallace MacDonald

From the story by Harry Solter

Personally directed by Edgar Lewis

A horse came galloping into the tiny Western hamlet, and bound to his back was an unconscious child.

They, the people who had driven the mother from the place, knew her little son.

"It's the 'Sage Hen's' boy," they said.

But what of the mother? What had become of her, what tragedy had caused her to give up the only thing in life that she cared for?

Here is a fine out-of-door picture, made as Mr. Lewis makes all his pictures, with pathos, thrill, human interest and deep understanding.

A picture for *your* audiences.

Pathé Distributors

A PATHE'
SERIAL

CHARLES HUTCHISON

Americas Death-Defying Hero of Daredevil Deeds

in DOUBLE ADVENTURE

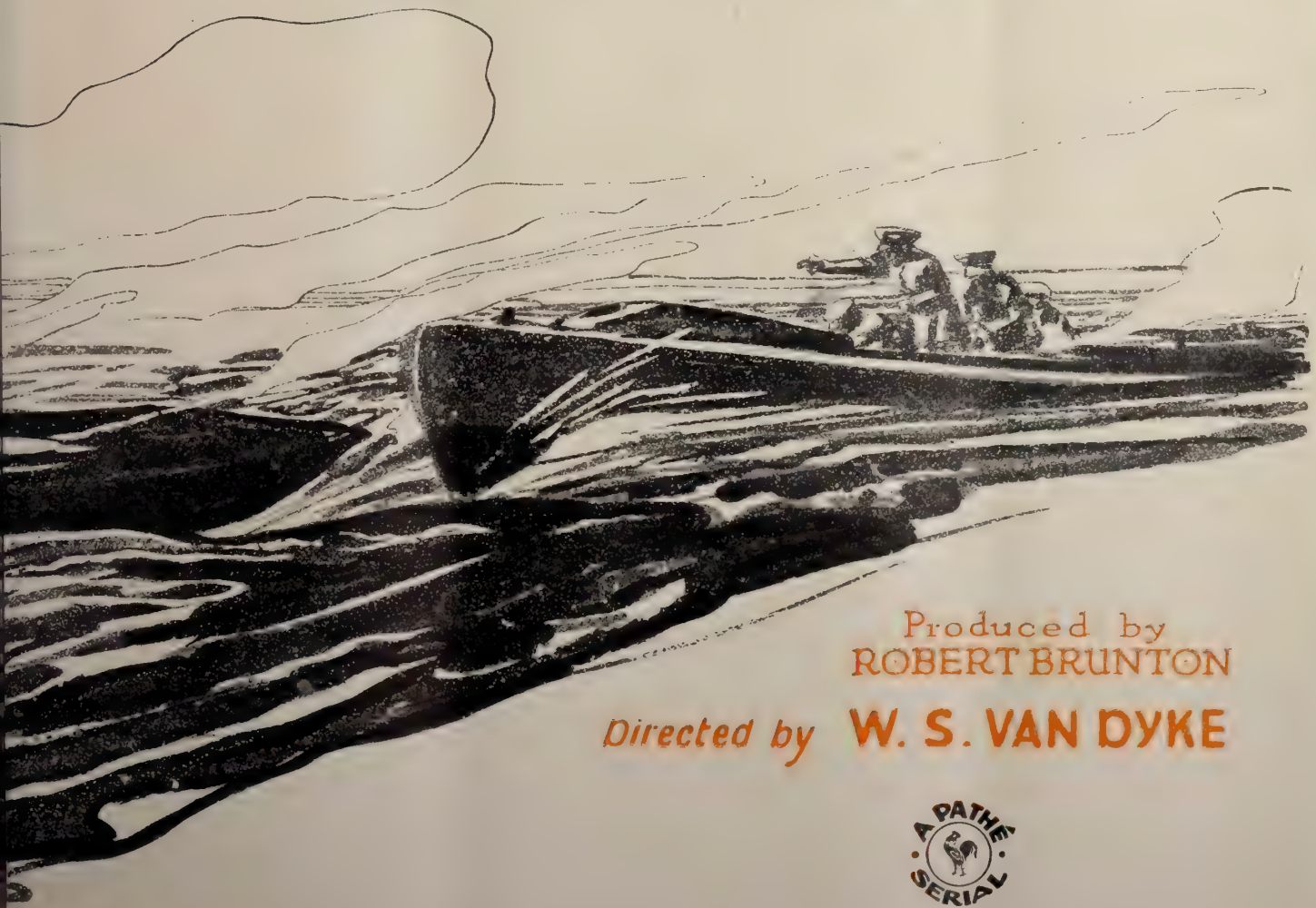
by JACK CUNNINGHAM

Imagine a motorboat rushing at full speed toward a bridge.

Imagine a man leaping into the air from that boat, grabbing the timbers above, hanging there for a moment and then hurling himself into another speeding motorboat following behind.

That's another of Daredevil Hutchison's thrilling stunts in "Double Adventure."

Give your audiences a treat; show them this remarkable serial.



Produced by
ROBERT BRUNTON

Directed by W. S. VAN DYKE

PATHÉ SERIAL

Jesse D. Hampton *presents*

H. B. WARNER

in

"WHEN WE WERE TWENTY-ONE"

By H. V. Esmond. Adapted from Nat Goodwin's famous stage success.
Director Henry King.

He did not dream that he, a man approaching middle age could arouse love in the heart of that fair young girl. He could not guess that she should see in him qualities that she failed to find in her fiance, the young man he loved as a son, and whose happiness was dearer to him than his own.

Should he let her know how deeply he cared for her and thank heaven for his good fortune, or should he try to turn the current of her love back into the old channels again?

The stage success made famous by Nat Goodwin, now put into a truly superior picture.

Pathé
Distributors

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Southern Enterprises "Big Week" Idea Is Latest in Drives on New Business

THREE weeks ago this department suggested a revival week to bring back to the theatre those who might have dropped away, and to put pictures more solidly on the map. A week later it reported a "Big Week" put over by one of the Selma houses. It was practically the same idea. Now Lemuel L. Stewart writes that all of the houses of the Southern Enterprises will have an anniversary week each year, and that "big weeks" are being planned for most of the houses for the immediate future.

This is not in copy of the idea suggested by Moving Picture World, but it is a powerful testimony to the value of the suggestion, for it is cleaning up in every town where it has been played. Apparently the credit for its use must be given R. B. Wilby, who wrote the "phonograph record" copy, which years ago was more instrumental in helping exhibitors boost over the 10-cent price than any single piece of copy. Then Mr. Wilby was manager for four houses in Selma. Now he is district supervisor for Southern Enterprises in Alabama.

Stewart Took It Up

Now Mr. Stewart, who is in general charge of exploitation, is spreading the idea to all sections of Southern Enterprises, and is good enough to send a report on the "Big Week" recently conducted by Manager Smart, of Gadsden, Ala. We are reproducing this letter in full. Many of the stunts have evidently been derived from suggestions previously printed in this department, but they are given that the campaign may be studied in its entirety.

The total cost of this "Big Week" was $218. It broke every record for the house, by day, by week and for attendance. The pictures used on illustration are not from Gadsden, but from Columbus, Ga., where L. R. Duval, gave big works at the Grand and Rialto. Here the total cost of exploitation was only $30 and the increase in business about 25% above the ordinary. Mr. Duval pinned his faith largely to street-car advertising and to lobby displays, the car carrying the 24-sheet being supplemented by banners on all cars of the system.

Mr. Smart's campaign is the more elaborate, but both brought results. Mr. Smart wrote:

Sometime in advance the work was planned out for a "Big Week" of pictures. The first actual exploitation began with a slide two weeks in advance. The slide announced that the Imperial was soon to do the biggest thing any motion picture theatre ever attempted in Gadsden. A few days later another slide followed saying that the Imperial was to do that biggest thing soon. And about ten days before the beginning of Big Week the announcement was carried on a slide that Gadsden was to have the biggest week of pictures she ever had January 17-22.

Simultaneously the newspapers carried special stories about the big week. Additional space and prominent locations were given on the ground that the big week would involve co-operation from many of the merchants, much advertising in the newspapers and would bring many persons to town during the week who would not otherwise come.

Told the Features

Then the slides and the newspaper stories changed to announcement of three big programs that would make Big Week the biggest of picture weeks in Gadsden's history. The programs were outlined and featured by "Something to Think About," "Humoresque," and "The Life of the Party." Then the sales talk was made from the point of the three big programs. As the time for each program arrived, it was narrowed down to that program, mentioning the fact that that was one of the pictures that made Big Week the biggest week.

Teasers followed. One newspaper carried one on each page every day, one column two inches, and the other carried the same space expressed in two columns one inch. Each ad was different from the others, but carried Big Week in large type, featured. Such expressions as "Next week is the Big Week," "The Biggest Week of Pictures Gadsden ever had is next week," "Everybody is going to see the 3 Big Week programs next week," "Give a theatre party Big Week," "Whoopee! Next week is Big Week," "Everybody's happy—Next week is Big Week," were used. Slides giving an estimated cost of the three big programms and the time required to make them were carried, adding, "You can see all three programs for 80 cents."

Special Work One

Especially made one-sheets in blue and red, covered Gadsden, Alabama City and Attalla, announcing the Biggest Week of pictures Gadsden ever had, at the Imperial. These were followed by half-sheet cards in the same colors, giving the programs by days, and used on posts, walls, fences, etc., and in nearly every window in the three towns. In many of these windows one-sheets also were used.

Saturday before Big Week the Journal carried a double page co-operative advertisement on the first picture, "Something to Think About." This was gotten up by giving to each merchant taking a space ten tickets to the theatre for this picture, which he gave to customers. One merchant, selling coffee, found six women waiting for tickets when he opened his store Monday morning. For giving the tickets, the theatre was given without charge a double space in the center of the two-page lay-out, and the name of the picture was used across the top of the two pages.

Got Soda Fountain

On Saturday a campaign was started by the sign writer. Very nearly every soda fount mirror in Gadsden, and the most prominent in Attalla, carried in large water color displays, the Big Week program. Exterior windows along the streets were used in the same way. The glass front of the theatre was bright with the water colors.

Twenty-four-sheet, six-sheet, three-sheet and one-sheet posters were used on the three programs liberally.

TWO EFFECTIVE DISPLAYS FOR THE COLUMBUS, GA., "BIG WEEK" CAMPAIGN

Under the supervision of L. R. Duval, of the Southern Enterprises, a drive was made to get everyone in town interested in the pictures for the special revival shows. That on the left, for "Heliotrope," made use of a convict with a suitcase, who worked the streets for this Paramount. The other shows the window display for Hart in "The Cradle of Courage," with guns galore

Selling the Picture to the Public

Six of the most prominent and spacious store windows were used for displays. Two were on Big Week, and the others on the specific pictures. Hand painted cards with such titles as "These values and Big Week at the Imperial are alike: The best Gadsden ever had. Take in both," were used. Photographs from the pictures were placed in the windows, also cards and one-sheets.

Two big banners were used on the freight car that run over the tracks of the traction company through the most prominent streets of the three towns. The car makes two or three round trips daily, and the banners were used on both sides of the car, being used during Big Week and the preceding week.

Hooked the Army

The "A-Boards" used by the army in the most prominent places were used in this way: They were covered with fancy green paper and the sign writer painted this on them: "Something to Think About: Join the Army Big Week." This provided locations impossible to get in any other way. The recruiting sergeant carried the cards for miles around and tacked them up along with his own cards.

A campaign aimed at people who do not attend motion picture theatres was carried on. The objects were three classes, first those who never had attended a motion picture theatre; second, those who had not attended one in a year, and the third those had never been to the Imperial.

In one way or another passes into the hands of the last named. The passes were good only for the first picture of the week. Getting the second class was the means of procuring additional frontage newspaper publicity. The great improvements that have been made in the industry during the last year were pointed out to the editor of the Evening Journal, and he agreed to give front page stories. Elsewhere in the paper a coupon was carried, which when signed and clipped by a person who had not seen a picture in a year would admit them to the theatre, upon payment of the tax. This too was good for the first picture only. If they saw this one it was thought they would come back for the others. And a separate campaign was waged for those who never saw a motion picture.

Druggists Gave Prize

For the publicity he would get out of it, a druggist offered a prize of five dollars' worth of drugs to anyone attending Big Week who had never seen a picture. The theatre offered a six months' pass, and a pass for one week to anyone who would bring such a person to the theatre. Feature stories were contributed by the papers. About twelve of these persons were found, one old couple coming from 18 miles in the country. An interview written in the theatre office, with the first of these, was used in a double column, three-line head story at the top of page one in the Journal. It told what she thought of the pictures.

The Times-News offered three passes, one of three, one for two, and one for one month, for the three best reviews of any Big Week picture. This brought front page stories.

On Monday of Big Week a little army of boy scouts placed a two-colored herald on Big Week in nearly every white residence in the three towns. On that afternoon 125 school children covered the town with cards telling about Big Week and requiring the signatures of 10 persons, adults who had signed no other card. The school children and the scouts received passes exclusively for their work.

In the Lobby

Special attention was given the lobby for Big Week. A huge banner swung down the front of the marquise with "BIG WEEK" in large letters. The sides of the marquise carried similar ones with the title of the picture showing. On top of the marquise cut-outs occupied the front center with 6 ft. by 6 ft. banners about Big Week and the program showing. On top on the sides, facing up and down the street, six sheets were mounted on beaver board frames, these changing with the pictures. Below on the street were concentrated a large number of our best frames, with photographs, one-sheets 22 by 28, etc.

A mass meeting was held in the theatre on Sunday before the opening of the week. At the entrance, by which everyone entering the theatre must pass, was a table, and on it were small cards, 3 inches by 6 inches, about the three big programs. A "Take One" card on the table caused nearly all of the cards to be taken by the Sunday crowd.

Monday each paper carried a half page on the Big Week program, this space being divided into three display ads. The ads that followed were toned to the Big Week sales talk, saying, "Here's another of the Big Week pictures," or "This is one of the pictures that makes the week really big." The subsequent paid ads were small.

Three two-page layouts were used, one on each of the Big Week pictures, all three in the same paper, two days apart, and all were similar to the one on "Something to Think About," already outlined.

You might be interested to know that in selling the space in these three double trucks, the advertising manager of the Journal and I sold the entire six pages without a turn-down from anyone we approached, up to the last space.

Our total expenditures for advertising were $218. A few dollars' worth of miscellaneous material was used that is not included in this amount. During the week we got more money in one day than ever before, more on one picture than ever, and the attendance and receipts were the largest the Imperial ever had.

Try One Yourself

It is clear that the "Big Week" is the vital exploitation stunt of the moment. Beat your competitors to it. If they have beaten you, follow them, but use it. It will revive business and give you a needed kick to your falling business or uphold your patronage if business is already good.

This Week

This week it was the Winter Garden and Clemmer theatres, Seattle, which bought up the early run of the afternoon paper, had it overprinted in red and distributed through the newsboys. As the cover page of the paper is printed on pink paper, the red does not show up as well as though it had been done in green or blue, but the idea is there and it put over Mary Pickford in "The Love Light."

But they didn't stop there. On an inside page of the entire issue was a pretty full page display, the culmination of a three week campaign which started with teasers and wound up with this page display plus. Edward James and Claude Odon, managers of the two houses, worked in concert, and divided the effort and the costs as the attraction was played jointly. It put both houses over to capacity.

Easy as Pie

A Goldwyn press story starts off with the statement that it is not easy to tie up "Earthbound" to a stationery store and then goes on to tell how it was hitched to the books on spiritism. That really should be the first line of attack on a window campaign, for there are scores of books on the subject, and every store carries some of these.

TWO MORE DISPLAYS DEVISED BY MR. DUVAL FOR THE BIG WEEK DRIVE

The street car carries a 24-sheet mounted and hung to the roof of the car and prevented from bellying out by the drive of the wind with cords across the face. This covered every inch of track and put the Paramount attraction over to one of the records of the week. The other half shows a street rider for "The Midnight Riders," who covered the streets the cars did not reach

Selling the Picture to the Public

Harry Swift's Ambitions Soar to Triple Windows

Harry Swift, who does the exploitation stunts around Albany for the Paramount exchange, used to get hopped up about a window showing, but now he has to speak in the plural to feel right. Swift seems to be forgetting that you can work just one window, and pretty soon he will be in the wholesale business.

His double window stunt was sprung for "Behold My Wife" at the Avon Theatre, Utica, and he really got something new. He got three windows in a large department store and drew down the curtains after planting signs which read to the effect that something interesting was coming off.

For two days he let them guess and then the signs were changed to read "'Behold My Wife' at 7:45 tonight."

That night the space in front of the window was jammed. One side was unveiled, disclosing a woodland set with painted backing and a lot of greenery, with a tepee at one side.

Doubled Miss Scott

From the tepee came an Indian girl, a Miss Stevens, who looked singularly like Mabel Julienne Scott. She enacted a pantomimic prologue and retired into the tepee.

The crowd waited to see her come back, but instead the other curtains were raised to disclose a handsome English country-house interior and into this set came Miss Stevens in the last word in modish gowns.

It was a quick change that would have done credit to a Fregoli and the dual personality put the story idea over strongly. Later the same idea was used for a prologue for the play at the Avon, but in the meantime Miss Stevens made regular window appearances and at intervals the crowd was shot through the plate glass.

To get the last possible kick out of the stunt, these pictures were reproduced in the local paper with an offer of free tickets to anyone who could identify himself in the picture.

It was the biggest window stunt Swift has yet pulled and he made the biggest clean-up with it. It made "Behold My Wife" the most talked-about play in town and the strongest buy. The only trouble is that Swift will have trouble beating his own record.

Hyman's Novelties at the Mark Strand

For the week commencing February 13, Edward L. Hyman again plays Victor Herbert for his trump card at the Mark Strand, Brooklyn. Two weeks ago a trio of Herbert selections was a riot for the second time, and so he will repeat, with new selections, but with the same general arrangement.

EDW. L. HYMAN

The bill starts off with Liszt's Sixth Hungarian Rhapsody, with the cemballom solo featured. There might be a chance to work in a good Hungarian dance number here, for a production overture, but Hyman will play it straight, with the production stage curtains down and the orchestra in a lemon flood from the booth.

This is followed by "Leading a Dog's Life," a Grantland Rice Sport Pictorial, and this in turn gives place to the Victor Herbert number.

The stage is set with a futuristic interior, which is merely a set so simply painted that it does not detract from the figures. There is a scrim across the opening to give a picture effect. It does not materially interfere with the voices and does heighten the illusion. There is no light on the orchestra, and the house lights are in ascending and descending red, opening dim, going on full and dimming again. "I'm Falling in Love with Someone" is sung as a tenor solo, the singer getting a white spot from overhead. The dance is the waltz from "Princess Pat" with the girl in ballet costume. She is lighted from both sides in lemon and red. "Honolulu Eyes" closes, sung by a male quartet, with a spot from the booth.

The Topical Review follows, with a prizma "Away Up Yonder," to lead up to the feature ("Isobel") under the original book title of "The Trail's End." This is the prologue especially devised for the feature, as it was shown at the press showing at the Hotel Astor. It was prepared for a prologue effect, but here it fades into a song prologue.

The set shows an Arctic exterior with a log cabin at the right, with red illumination (as though from a fire), through the open door. Four men in mackinaws sing Bullard's "Winter Song," moving off as the final chorus is reached, their voices dying in the distance as the screen is dropped and the picture started. The archestra is in blue with white on the stage; which is dimmed as the number closes.

The "Bell Song" from "Lakme" is sung by a colorature soprano on the concert stage, and the comedy "High and Dry" gives place to an organ postlude which covers the exit of the audience.

You don't have to be able to make productions to put over these suggestions from Eddie Hyman. If you use any sort of a musical program, and there are few houses which do not, you will find his selections suggestive of the better class of popular music and are safe in following his lead to the limit of your ability.

ON THE OUTSIDE LOOKING IN AND ON THE INSIDE LOOKING OUT WITH HARRY SWIFT

The Albany Paramount exploiteer got three big windows and staged a lightning change pantomimic prologue to "Behold My Wife" for the De Luxe Theatre, Utica. The girl first appeared in one window as an Indian and almost immediately switched to the other for an ultra fashionable style show. Prizes were offered to those who could identify themselves in the window photographs

Selling the Picture to the Public

Price Films Finds Something Unique in the Line of Colored Lobby Stills

SEARCHING for something new, C. B. Price, of Price Films, Inc., has struck upon a scheme which promises to develop a new line of lobby display. In general, photographic lobby displays are of three kinds, black and whites, sepias and colored prints or geletaines. They are all along the same lines, and if there is anything away from the straight photograph, it is in the shape of an announcement card of the same size.

Mr. Price called to his aid C. J. Ver Halen, who made a study of the situation and arrived at these results:

There is too much sameness in the black and white display. One set is like all others. They do not stand out.

If colors are used, they are not always harmonious in their contrasts, the tints in one often clashing with those of another of the set.

There is a lack of explanatory matter in the brief captions, where captions are used at all.

Found a Remedy

Mr. Ver Halen went to work, and his study has resulted in a new and valuable form of lobby display. These are sheets 29 inches wide by 23 inches high, with four displays to the card, each display actually measuring 13 inches wide by 9¾ deep on its face, with a proper margin. Mr. Ver Halen has profited by the use of color, but uses only one bright color to heighten the contrast with black. Other colors may be used, and a rotation of shades, such as blue, green, orange and purple, will serve to distinguish one set from another, where the sets are used in close rotation; but the red and black is always the best combination, as most advertisers know.

Plenty of Display

Illustrating another principle, that often white space is more valuable to an advertiser than a solid setting, Mr. Ver Halen uses plenty of open display, and on the third principle that cuts cannot sell as well as talk, he uses the caption to sell the story and the cut to illustrate the caption.

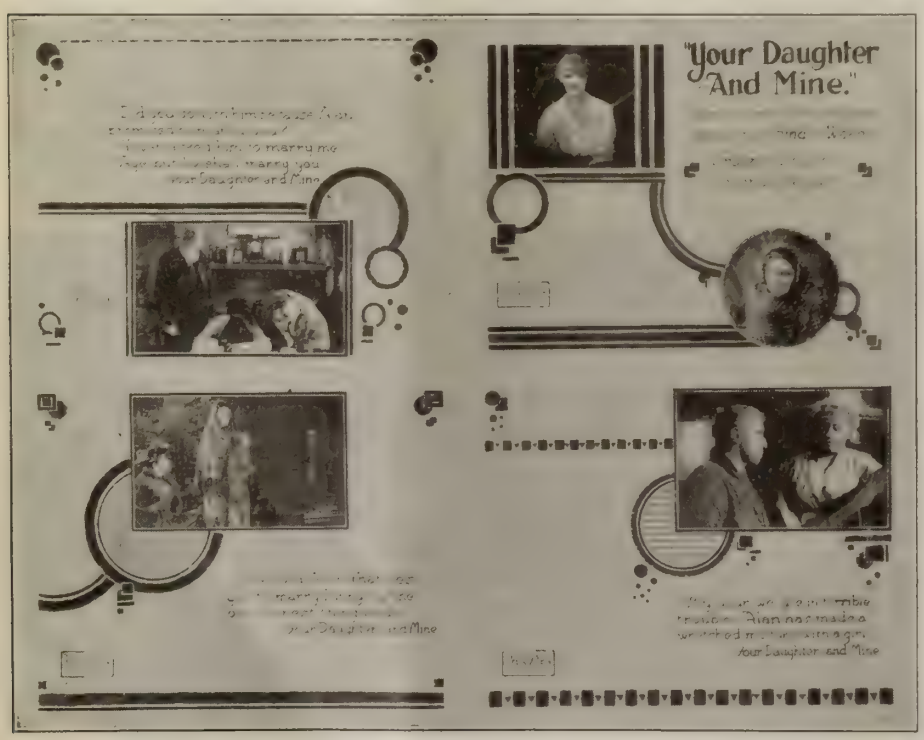
These three principles underlie the Ver Halen idea and mark the departure from the conventional sets of stills.

Great care had been employed in writing the captions. Often they are extracts from the sub-titles, but they may be other matter written in imitation of the general style. For "Your Daughter and Mine," the titles in this striking play have mainly been utilized because they cannot well be improved upon in getting over the idea of the story.

Gets Contrast

The tint color, which in this instance is red, is very sparingly used. Too much tint becomes common, no matter how striking the shade may be. Here the color is used only to heighten the effect. In the sheet shown in the cut the ornaments are red and black in combination. The legends and cuts are wholly in black, and the face of the card is tinted gray to kill the coldness of the whites. Any one of these cards is equal in value to an entire frame of the usual colored prints; worth several frames of black and white, and as window displays have more than double the value of windown cards or stills. The lettering is clear and prominent. It will be some time before this idea is improved upon.

The displays have made an immediate hit with those in the trade who have already seen them, and already the idea has been carried to England by a visiting exhibitor who declared that they had nothing as effective on the other side.



HERE IS SOMETHING NEW AND GOOD FROM C. B. PRICE

This new form of lobby card in black and one color can be used as it comes or cut into four different displays and used for window work as well. The essentials are selling captions, attractive white space and vivid coloring.

New Planting Angle in Safe Deposit Box Stunt

It is not news that an exhibitor has won press work through the use of a safety deposit box for a feature film. That has been done several times and is stale as news.

But John A. Schwalm, of the Rialto theatre, Hamilton, Ohio, did get a new planting angle when he worked the stunt. He made it twice as effective.

He hired a deposit box for the reels of "Passion," but he did not call up the newspapers and tell them all about it. He knows that the papers have reporters out on certain runs, one of which covers the various banking institutions.

The Bank Planted

He arranged with the bank people to tell the reporter that he had hired the box in which to store this First National "Big Five" overnight. Then it ceased to be press work. It was live news, brought in by a staff man, and from a solid banking institution. Even the hard boiled editor who shoots dog stories on sight is apt to fall for the same stuff if it is planted differently. He might basket the theatre dope, but he will play it up for the bank, and it doesn't matter if the bank gets the big end. It is probable that the film title will be used. If it isn't it's a certainty that people will know that there is only one big film in town. Some may even take the trouble to look it up in the amusement columns, if they lack the personal information, and if they do, it packs all the bigger punch.

Worked Psychology

Mr. Schwalm worked psychology and pulled down bigger stories than the editor would have given him and still had a chance to ask something for the house.

What the theatre asks for is charged against the house in the general distribution of favors. If the story comes in as news, it is not charged against the favors done the house.

This gag can be worked through the bank. There are others which may be planted through the police run, the city hall run and other regular beats. And in each instance the story is apt to get a better playing up if it does not bear the familiar legend of the theatre.

Officials Will Help

You can make the Mayor and the Chief of Police assistant press-agents and pay them in tickets.

This idea worked for "Passion." It will work for the other four of the big five. Get the safe deposit people to arrange to hold the vaults open until after the night show. That's news. It will be read as such, and at the same time it will advertise the bank and the bigness of your film offering.

Selling the Picture to the Public

Lindlar Tells How the Trade Papers Aid Managers Who Need Exploitation

By WALTER P. LINDLAR
Assistant Director of Exploitation, Famous Players-Lasky Corporation

IT happened in a small town in western Pennsylvania not so long ago. The president of the Chamber of Commerce was escorting me around the place. He stopped in front of a motion picture theatre where a traffic semaphore, with the "Stop" and "Go" sign operating so as to direct people into the theatre, had been set in the lobby. A circular disk at the top of the semaphore carried the title of the picture which was playing at the theatre.

"Nifty idea, that. You don't catch——" the president of the C. of C. mentioned the exhibitor's name, "napping very much."

"Clever," I encouraged.

"Clever?" he snorted almost indignantly, "let me tell you that when it comes to originality it's the best thing within 500 miles. He don't have to follow others in his ideas."

Idea Was Borrowed

Silence was the only answer. I had just come from Schenectady, N. Y., where the stunt some time before had made its eastern debut. It had arrived there from Denver, making stopovers en route at Kansas City, Omaha, Chicago and Buffalo. It would have been brutal to have shattered the president's faith and tell him that the manager was either an assiduous reader of the trade papers or else had a clever exploitation representative who was up to the minute.

This is not an insinuation against the manager's ability or mentality. Perhaps he would have thought of the idea anyway; but he was simply one man attending to 30 details. And by simply following the trade papers he could have 30 men working for him, attending to this one item of exploitation.

How Trade Papers Help

The specific advantage of the trade paper exploitation section is that it is a clearing house of result producing exploitation ideas culled from every part of the country and placed at the disposal of exhibitors everywheres; and in this respect it supplies the most vital need of the isolated exhibitor today.

It was this thought which supplied the backbone of organization work when the exploitation staff of Paramount pictures was organized. It is not sufficient that a trained expert in exploitation is on the ground to supply his training and experience for exhibitors in his territory.

Covers the Country

One of the first steps in organizing the system was a chain of correspondence by which the representatives in the field kept in constant touch with each other. The moment a man, say in Portland, Ore., originated a new exploitation stunt that brought added patronage to a theatre, the idea was passed on to every other exploitation representative. Within a week this network of communication placed a successful exploitation idea at the disposal of every exhibitor in the country through the medium of the Famous Players-Lasky exploitation representative.

The exhibitor has not one, but 30 exploitation men working for his benefit all the time, as a result; and the trade papers are the forum of discussion by which these ideas can be transmitted unfailingly to exhibitors who rely solely upon themselves for carrying out their exploitation ideas.

The president of the Chamber of Commerce previously referred to above was too big a man in his own line not to realize the advantage of profiting by the other fellow's success. The same idea, through the exploitation man and the trade papers' exploitation section exists in the motion picture industry to the exhibitor who is prepared to be up to the mark every second of the time.

Took Half Page Space for Wife and Contract

Al Campbell, of the New Orpheum, Mexico, Mo., recently ran up to St. Louis to take up a sub-franchise for the First National. That made him feel so good that he went home and took a half page in which to announce the twin events, starting off with:

"When he returned from St. Louis Saturday, Al Campbell, manager of your New Orpheum, not only brought back a new wife, but some of the greatest contracts ever returned to a city of 6000 inhabitants."

Then he ran on to tell of the First National pictures and showed portraits of Dorothy Phillips, Anita Stewart, Marshall Nielan, Norman and Constance Talmadge and Charlie Ray, but he did not show a picture of the new Mrs. Campbell unless the editor put it in the news columns.

One Pair of Stockings Not Enough for Dummy

The cut is going to spoil the surprise of the statement that Roth and Partington shook San Francisco, even to the depths of Chinatown, with a model dressed only in silk stockings. That would sound startling, only you can see that she wore more than one pair of stockings. The cut does not show the full costume, for her waist is made of stockings smoothly drawn to the figure, and the same tint as the wax, so that the dummy lady looks more bare than she really was.

Pipe Nick's Poetry

As Nick Ayer, publicity man, puts it in passionate free verse:

Twenty-eight sheets where the crowds are thickest!
In the heart of a busy shopping district!
That's the window display Nick Ayer secured in the Emporium, San Francisco, tying up with the showing of "Silk Hosiery," Enid Bennett's latest, at the California.
It was one of the several windows secured about town!
The window of the Emporium boasted a model dressed exclusively in silk hosiery. And the men looked, too!
Head dress! Skirt! Panties! Wait!
All silk hosiery!
Did the California have a good opening?

Nick disdains to reply. He knows darned well that we know darned well that you will know darned well that they did. But to avoid misunderstanding we'll say they did.

MOST GIRLS THINK ONE PAIR OF STOCKINGS ENOUGH
But this wax lady in a window in San Francisco wore nothing but silk socks to advertise Enid Bennett in "Silk Hosiery" at the California. Just for once it was Nick Ayer and not the Paramount exploiteer who did it.

Selling the Picture to the Public

Harry Rice Plants First Picture Ads in Five Million Telephone Directories

HARRY RICE, who formerly did the publicity for Universal in Chicago, has a brand-new one. He is planting the first advertisements for a picture star ever landed in a telephone directory, and he is going to put the features of Neal Hart into 5,000,000 books for a starter. It's just a starter, but it will serve as an ice breaker.

As business manager of the Independent Films Association, he had to popularize Neal Hart in connection with his releases from the Commonwealth Pictures Corporation. He wanted something new.

While he was scratching his head he happened to remember the face of George Dougherty, who runs a detective bureau in New York and advertises on the back page of the suburban directory, which hangs in every hotel room. He saw it so often while he was using the phone that he came to have a feeling almost of intimacy.

Got Him Started

He figured out that if he got that impression from a phone book, there must be hundreds of others. Why not put Hart where he would be seen?

Next day he told Sam Zierler, of the Commonwealth, of the idea and arranged with the company which prints most of these books to put Hart's advertisement in practically every one of the Bell System books, including New York, with a circulation of 850,000, and Chicago with its 600,000.

The advertisement is practically the same in all instances. The city advertisements tell you to call up the number of the local Independent exchange. In the towns an effort is made to hook up with the exhibitor who uses the film. One of the displays, for example, starts off with:

"The Star Theatre, Elgin's most progressive show place, shows all Neal Hart, 'America's Pal' productions first in Elgin. Call Ralph W. Crocker, owner, 2571, and he will tell you when you can see his latest."

Expanding the Idea

It is Mr. Rice's idea to sell this scheme to a number of exhibitors and form a motion picture supplement. All advertisements will refer to the Harry Rice agency, and there will be one in each town. In time every Bell System book will list Harry Rice as a subscriber, and a call simply for Harry Rice will send the inquirer to the proper source.

The New York list will carry the announcement in the next issue, due some time this month, and others will follow as new books are issued. Meantime Neal Hart will go down in history as the first star to be exploited in the telephone books.

Rehearsal Postponed

Eddie Hyman hired a Chinese band for his prologue to "The First Born" at the Mark Strand this week, told them to report last week for rehearsal. They didn't show up and Hyman worked the phone.

"No can do," came over the wire. "This New Year. Busy?" and the receiver went up on the hook.

It was the Chinese New Year, and every one-string fiddle in Chinatown had a date for celestial merrymakings, and Hyman's rehearsals had to wait. Hyman is glad now that he was not playing it last week instead of this.

Prologue Craze Extended to the Two Reel Comedies

Paul E. Noble, of the Liberty, Portland, Oregon, put on a prologue recently for a two reel comedy, instead of the feature, figuring that the comedy would give him a chance to work in some good dialogue.

The offering was the First National's "Wet and Warmer" and the set was a small painting of a box car from which three tramps were supposed to have emerged to engage in an altercation with the yard watchman. There was some rapid fire dialogue followed by a little quartet singing which got the crowd as the comedy quartet always does.

The Liberty is a Jensen and Von Herberg house, so the car was lettered "J. & V. H. Lines" and numbered 1921.

With Eddie Hyman using prologues to one-part news reels and Noble prologuing the comedies, it looks as though nothing were safe, for the next will be an end man minstrel with the Literary Digest.

Worked in Toledo

Personal calls over the telephone to promote an attraction is a stunt which is generally regarded as good only for the smaller cities and the towns, but Harold F. Wendt, of the Rivoli, Toledo, worked it for "A Child For Sale," and put it over by asking each person who replied to the call, "Are you going to see a child for sale at the Rivoli next week?"

This was backed up by the usual newspaper advertising, street stunts, auto tags, window cards and throwaways, but Mr. Wendt thinks that the phone idea was the one which brought the crowds.

Instead of using his own phones he subsidized the operators in two of the large hotels to put in the calls in their spare moments. They were more accustomed to the work than girls hired only for the job, and they used up the telephone list in a surprisingly short time. As it was money "on the side," Wendt was able to get trained service for what he would have had to pay untrained girls.

"Lady Rose's Daughters" Lack Family Resemblance

B. G. Salvini, of the Lyceum Theatre, New Britain, Conn., devised a scheme for "Lady Rose's Daughter," which is both effective and inexpensive. It is not the cost, but the results, which count, and Mr. Salvini got results at small cost.

He wanted to put over "Lady Rose's Daughter," and had some sashes printed up with the title of this Paramount. These he draped over a quartet of girls and sent them out to distribute postcard pictures of Elsie Ferguson printed up on the back for the attraction.

Most persons got one of the cards, but no one could possibly overlook the sash, and as the kiddies were kept busy these unusual sandwich women made a lot of business.

Mr. Salvini is a firm believer in exploitation, and he gets all there is out of his opportunities.

DO YOU THINK THESE GIRLS LOOK LIKE "LADY ROSE"?
B. G. Salvini, of the Lyceum, New Britain, Conn., put them out to distribute postcard portraits of Elsie Ferguson in "Lady Rose's Daughter," and they made a big clean-up for this Paramount release, just because it was a different stunt.

Selling the Picture to the Public

HOW COULD YOU HURRY IN A BOAT LIKE THIS TUB?

Just to jazz up the same old safety-first campaign for "What's Your Hurry?" in Terre Haute, Oscar Kantner dug out some old cars to contrast with the modern trucks. This was so old that they had to cut off its whiskers to make it run.

"What's Your Hurry" Had Some Old Cars in Line

The safety-first drive on "What's Your Hurry" is not dead yet. You may think that the idea is stale because you have read of it so often, but Maurice Fox, of the American Theatre, Terre Haute, believes that it is new until it is used, so he sprang it on his town and swept everything up. Oscar Kantner, the Indianapolis Paramount exploiteer, gave him the idea.

He got the papers interested and then persuaded the city officials to turn out the fire and police departments to turn out to lead the procession and the Chief of Police led the way with his car all dressed up with pennants.

Then Fox and Kantner started to look for trucks. There were no Mack trucks in town, but they got some Garfords, and they dug out some veterans of the pioneer days and sent them over the line of march to big laughs. The cut shows some of these old pensioneers.

The parade covered a five-mile route, but to do that they had to turn and double on their tracks to avoid running out of streets. And at every street corner in the business section the semaphores were dressed with "What's Your Hurry." The only people in Terre Haute who did not know about the picture were in the cemetery and they were dead ones, anyhow. The live wires all saw the show and were glad they did.

Painted from Ad Cut

Frank Ford, of the Gold Theatre, Chicago, wanted a painting for his house front on Goldwyn's "The Branding Iron" and he gave his house painter a clipping of a four-column press book ad for his model.

The scene selected was that of the actual branding, and its position on the front of the house gave it a strong drag. To put the idea, over the question was asked "Has a Man the right to brand his own wife?" That interested a lot of hard-hearted husbands and they came in to see what it was all about, and the same appeal was made to the average wife. With the painting and a house distribution of 10,000 heralds the picture was put over.

That McLean Front Is as Good for "Heliotrope"

If you had a jail front for Douglas McLean in "The Jailbird" dust it off and use it again for "Heliotrope." It works just as well. That's what the Strand Theatre, Newark, did for this Paramount release, and it reports that it got a larger crowd the second time. Abner Robinson, who handles the exploitation for Paramounts New York territory, made the suggestion, and if it will work in Newark, it will work as well for you.

If you have a jail front with fake windows, put fans behind the windows and turn them on at showing times with a sponge moistened with perfume in front of it, to give the passerby a whiff. If you can make him either look or smell you get two shots at his pocket book.

Mixed Lighting Gives Effective Lobby Show

Careful attention to lighting gave more than double the effectiveness to this pretentious lobby display for Douglas Fairbanks in "The Mark of Zorro," at the Pantheon Theatre, Chicago; one of the Lubiner and Trinz theatres.

Will Morrison, advertising manager, had the painting made and framed in with a false proscenium. At the bottom he placed a row of colored foots, and to the right and left he used 500 watt bunch lights, screened by the proscenium. Red lights on the left and blue on the right blend to give a sunrise effect which gives atmosphere and greatly heightens the effect.

The display is so placed that it is seen twice by the patron, as he enters and leaves the theatre, and it materially aided in getting the big business this picture drew.

LIGHTS MADE THIS A PRODUCTION INSTEAD OF A POSTER

Will Morrison, of the Lubbiner and Trinz Pantheon, Chicago, put a couple of bunch lights and a row of foots before the painting and got four times the notice for this display for Doug's United Artists' latest production.

Selling the Picture to the Public

Exhibitor Gives the Lowdown About How Paramount Exploitation Men Work

EVIDENTLY Eli M. Orowitz made good down in Columbia, Pa. As a rule, Orowitz does make good, but he was such a surprise to Daniel C. Neagley, who runs the Opera House and Star Theatre with Charles Shierly, that Neagley sat down and wrote a letter and a four-page story to Claud Saunders, head of the Exploitation Department of the Famous-Players Lasky, telling him what he thought, and he added that it would be news to Orowitz if the Philadelphia exploiter saw it in some paper—as he hoped he would.

This is it, because it is an interesting study in exploitation methods and because it may serve as an example to some others who still think that the talk of exploitation men is just a scheme to wrong their heart's blood out of them on fancy film rentals.

Neaglev's story dates back to November, when E. E Sutton, a salesman out of Philadelphia, tried to sell him some Paramounts and throw in Orowitz. Neagley had heard about exploitation men before. In fact, he had suffered from a couple of the wrong sort, and didn't want to be stung again. Sutton thought he had wasted his carfare, but he had planted the seed.

Three weeks later Ben Laskin drifted in and had some more talk about how Orowitz could pay the bills. Mr. Neagley booked, "Why Change Your Wife," partly because he thought it might get over, but largely to demonstrate to himself what infernal liars Sutton and Laskin were.

Just before the first playing date he got a wire from Orowitz asking that a room be reserved. He sent back an O. K., but when Orowitz turned up in the lobby with a couple of suitcases, he looked more like another film salesman than a make-good man, and Neagley started to fan him out.

Mr. Neagley agreed with Orowitz to spend $37.50 in exploitation, and made that a limit. Then Orowitz asked about the papers. He was told that the News-Spy was as friendly as possible, but that they never gave any free space. Orowitz smiled and suggested that he and Neagley drop in and see the editor.

The exhibitor felt that it was a complete waste of time, but he was willing to waste that time to prove his point. He nearly fell off his chair when the editor grabbed for the $30 Orowitz offered to hang up in prizes for a contest, and promised to put it over. It was the first time Neagley had ever seen the editor enthusiastic, and he might have been willing to let go of the whole $37.50 if Orowitz had said to.

And a Hook-Up

Then Orowitz asked to see the advertising manager, and they went out and hooked up a full page of advertising less the 72-point cross line, 'Why Change Your Wife?" which was to be Orowitz's rake-off. This page was to be run Monday of the opening and took care of the big splash while still leaving Orowitz $7.50 to get reckless with.

But when he suggested that they take a trip over to Lancaster to hire a ballet dancer to do a window stunt Saturday night, two days before the opening, Neagley reminded him that they could not hire a ballet corps with $7.50. He knew that there was a catch somewhere, but he went along determined not to be hypnotized into spending more.

Sold Another

That gave him another angle on the methods of the exploitation man. Instead of looking up the local dancing teacher, Orowitz sought out Mrs. Snyder, of the Grand, to ask her where they could locate a dancer. That got Mrs. Snyder interested and now she wants some, too.

She located a dancer for Orowitz, and the girl did her dance in the show window of a leading store on Saturday night when everyone was downtown. The cost was $5 plus 88 cents for carfare. That left $1.62.

Orowitz got the promise of a front page story in the News-Spy about the dancer, but it was made up on the second page by mistake, so he went over and got another story next day, writing his own, this time, and getting two front page mentions in the same issue; one for the dancer and the other for the contest. This is a record.

Perfumed Patrons

Saturday they ran a trailer for the attraction, and at the point where Gloria Swanson smells the perfume on Tom Meighan's coat, they sprayed the patrons with perfume. Orowitz borrowed the atomizers and still had some change from the $1.62 after paying for the perfume.

And Neagley adds: "All in all I wish to state most emphatically that this campaign just grabbed Columbia from behind and shook it right into my theatre and up to the box office. It was dignified, effective and inoffensive, and I know that everything is O. K., and there will be no comeback, because Orowitz insisted that I go with him on all the stunts and he insists that we and not he put it over."

The next time someone talks exploitation men to you, give a listen.

MAKING TARZAN FEEL AT HOME IN WASHINGTON

The Criterion, Washington, D. C., put over "The Revenge of Tarzan" to a crowded business. The lobby display included six live monkeys, three maccaws and a three-horned ram, said to be the only one in the world. That's something!

Plays Up Postcards as Better Than a Ballyhoo

C. W. Langacher, of the New Glarus, New Glarus, Wis., pins his faith to postcard publicity and declares that it yields him a better return than any form of more active exploitation.

Even with "Got and Get It," on which there is a whole library of stunts, he clung to the postcard idea and put over the First National to capacity, and Ballyhoos and exploitation could have done no more. He has a 250 house with a fifty cent top, and if he can fill it with a simple postcard campaign, he would be foolish to waste more money on stunts. Some day he may need exploitation to get in the crowds, and then it will all be fresh and new.

It works for him. It may not work for others, but if it does work, it is better to save the exploitation against the time it will be needed to revive fading interest.

Three Horned Ram Gave Kick to "Tarzan" Lobby

A three-horned ram was the big feature of the lobby showing at the Criterion Theatre, Washington, D. C., for the first, if belated, showing of "The Revenge of Tarzan" in that city.

You can't see the ram, because the photograph was made to show the crowd rather than what got the crowd there, but the ram was among those present in the cut-out jungle. It is said to be the only one in existence, and was supplied by a famous shop in Washington, along with six monkeys and three red-breasted macaws, which served to help Tarzan feel at home.

The palms were mostly profile, filled in with moss, but the jungle atmosphere was created and the cage of animals made a splendid ballyhoo for the Goldwyn attraction.

Selling the Picture to the Public

Draws the Color Line on "Dinty" Freckled Boy Gag

And just about the time you think a gag has been done from every angle, along comes someone to put a new corner on it.

Free admissions or prizes for the most freckled boy in a "Dinty" contest has been worked all over the country. It did not seem as though any new changes could be rung on the idea. All you could do was to pick out the form of stunt you liked best, and used that.

But George J. Schade, of Sandusky, felt that there must be something with a fresh kick in it, and he looked around. When he found it, it was too simple. He drew the color line and offered a prize for the negro boy who had the most freckles.

Sandusky has a fairly large colored population. They are not all as black as the ace of spades, and while most people figured that it could not be done, and the newspapers poked fun at Schade, he got the laugh by capturing a polka-dotted coon and taking him the rounds of the newspaper offices. That won him a fresh batch of office-written stories, and he got many times the space the prize was worth.

And remember that if "Dinty" has been played and passed along, you still have W. Barry, of Los Angeles, to come in new releases, so don't throw away the idea.

Made Press Book Cuts Basis of Prize Stunt

Framing a prize contest which was the basis of a page hook-up, using press book cuts, was the stunt the Isis Theatre, Grand Rapids and Harold Heffernan, of the Detroit First National Exchange worked together.

Among the cuts for the Curwood production of "Nomads of the North" were a lot of line pictures of animals, intended to be used to suggest the wild locale of the story.

J. W. Goodspeed offered a prize of $10, with fifteen ticket prizes to those who could identify the greatest number of these animals from the unlabeled cuts scattered in the merchants' advertising. This was not as easy as it would seem.

Each merchant taking space was given one of the cuts as an attractor and this ensured that each space would be looked at. The house took a small space and the paper threw in a crosspage streamer in consideration of the extra advertising the stunt brought in. Heffernan helped to get the advertising, which enabled him to put in a claim for this extra space.

If you used "Nomads of the North" without using the cuts, send for a set and use them for the next Curwood picture. It will work just as well then. If you still have "Nomads" to play, here's the cheapest sort of exploitation with the best possible returns. In the smaller places you can make it a double deck and the entire space will work for you.

To Make Interest

Many of the newspapers have been paying real money for a syndicate feature in which questions about the pictures are asked and answered. If they will pay for this stuff, perhaps you can get the local editor to run a set of these if you supply the information. You can give general stuff and work in information about your coming attractions such as replies to supposed questions as to when certain stars will next be seen. Play fair with the editor and don't try to get too many mentions for yourself and you can keep this feature running for weeks and get real advertising which will be all the better because it is indirect. All you will need is the trade paper, Homer Croy's book and "Who's Who on the Screen."

Window Displays Helped Stanley in Philadelphia

Unusual window displays helped the opening of the new Stanley Theatre in Philadelphia, and the word "unusual" is not misapplied. For the opening of the two million dollar house, the pride of the Stanley interests, no publicity stone was left unturned. They got the governor down for the opening and Adolph Zukor and a lot of the Paramount stars and they made "Forbidden Fruit" the opening attraction.

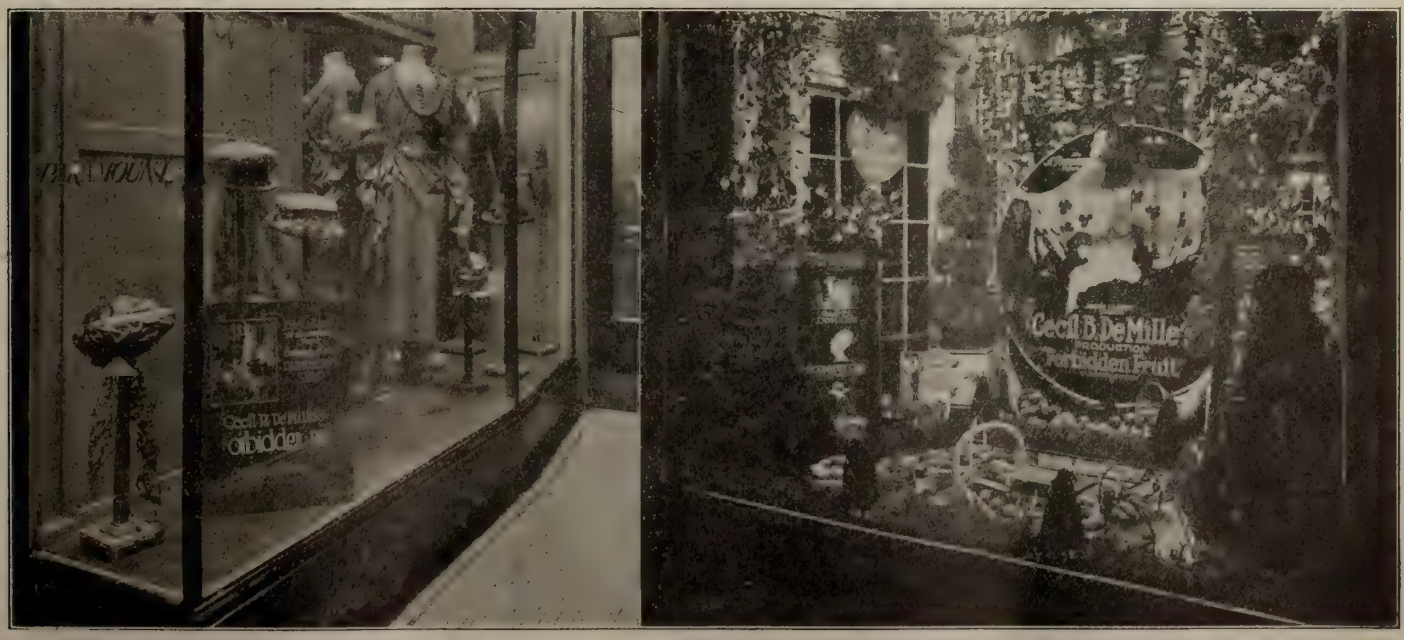
That put it up to Eli N. Orowitz to get some windows as his share, since he looks after the Paramount exploitation for the Philadelphia district.

An Apple Window

His biggest stunt was to interest J. S. Doiglnski, who manufactures artificial fruit, and has one of the best show windows on Chestnut street. He turned his entire stock over to the window dressers and got a result that had even the newspapers commenting. The title was spelled in artificial apples and the window was a blaze of color. No black and white can do justice to the display and even Prizma would emulate the chameleon on the Scotch plaid and blow up in the endeavor.

On a Paramount Store

Another novel window was a hook-up with the Paramount store. Orowitz picked on this because it had the brand name on the window. The space is limited, and no one ever was able to get in behind that glass, but Orowitz is a persuasive sort of chap and he talked them into the desirability of hooking in with the big opening, and they gave him a large card with stills. But if Orowitz never does anything else, he can sit in his easy chair with pride to that artificial flower display.



HOW ELI OROWITZ DOLLED THE WINDOWS IN PHILADELPHIA FOR THE STANLEY

The display on the right is made up wholly of artificial fruits and flowers, with the title spelled out in apples. It is a prominent Chestnut street window, at that, and right on the line to the New Stanley, second of the name, which is to perpetuate the memory of the man whose acumen put the picture theatres on the map in Philadelphia. No, Adolph Zukor does not run the Paramount shop on the left.

Selling the Picture to the Public

Mr. Chambers Didn't Say Whether It Was or Not

This cut might suggest that Bill Hart was dropping in on Stanley Newton Chambers, of the Palace, Wichita, for a chat. It's a dead ringer for Bill, and the pinto looks pretty good, and was advertised as genuine by the Kansas National Livestock Show, then being held in Wichita.

Mr. Chambers says the pinto does not seem to have the markings of Bill's pinto, so he let the show people tell the story and he hired the horse. The man is named Bush, and he is a ringer for the Beloved Bad Man.

Hundreds of people asked him if he was Hart, and his only reply was to pass out cards reading "William S. Hart, now appearing at the Palace Theatre in 'The Testing Block.'"

No matter which way they took it, the stunt was a big success and brought a lot of extra pennies to the Palace box office.

Mr. Chambers also sends in the photograph of a prologue to "The Charm School," which was run Anniversary Week. It was not really a prologue, but rather a musical number along the lines followed by Eddie Hyman; a half hour turn in which nine professional soloists, resident in Wichita, appeared in a musical specialty arranged by P. Hans Flath, Mr. Chamber's musical director. Included were a male quartet and violin and piano concert performers, and Flath himself, whom Mr. Chambers declares to be one of the best musical directors in the country.

It gave a fine musical number which was much appreciated. These are used often and make a decided appeal. The musical number will be standard long after the prologue idea is forgotten, and we are glad to see Mr. Chambers on the right side, but then he usually is.

Used Goldwyn Broadside for His Lobby Display

Making a lobby display out of the Goldwyn broadsides sent out with all their releases was a cheap and yet effective method of putting over "Madame X" in the Blackstone Theatre, Detroit.

These broadsides are printed on both sides with scenes, lobby cards and other material in varying sizes. That for "Madame X" carried a large picture of Miss Fredericks holding the head of her son against her breast. The management had a canvas painted showing a theatre proscenium with a white stage ground on which was pasted this tableau. On one side was the name of the star and on the other the title. It was all simple and inexpensive, but it was effective, and if it sells, it does not matter what it costs. A framed broadside was also shown as well as two still frames, one on either side of the lobby. This was the entire display, but backed up by only the usual newspaper and poster work, it put over the picture to a profit.

Too many managers regard these Goldwyn broadsides as advertising to themselves and not for the public. It all makes good lobby work for the manager who is shrewd enough to use it.

Two Exploitation Men Worked Salt Lake City

About the first instance of two exploitation men working jointly on one picture in one house is recorded from Salt Lake City, where R. P. Allison, the local Goldwyn man, was seconded by J. W. Rankin, the West Coast Goldwyn exploiteer, putting over the picture for the Salt Lake Theatre.

Most of the campaign was newspaper work, plus 15 24 sheets, 10 sizes, 20 threes, 200 ones, and 200 streamers. The free publicity string for the day before and the day of the first showing ran 240 inches, which included part of the prize ghost story contest engineered through the Telegram, which ran several two column head stories, a cartoon, and news stories telling of the interest the contest had excited. It also carried a full page of stills in the Sunday issue the opening day, ran the best of the "true" ghost stories, and a straight press story on the production methods of T. Hayes Hunter.

The only stunts were a stage production modeled after the original showing in New York with vocal and instrumental interpretation, and invitations to about a hundred prominent persons to attend an early showing. A program announcement and a slide were used in the Casino program. Some seven thousand blotters were given office and school distribution.

And the ticket sellers know what the answer is. They get sore arms making change and handing out the tickets.

With Ribbons on 'Em

Putting over "The Deep Purple," a Mayflower production, was a simple matter to H. M. Addison, of the Stone Opera House, Binghamton, N. Y. He asked his girl ushers to discard their dark dresses in favor of white, and gave each of them two and a half yards of deep purple ribbon lettered with the title of the production. This was worn over the shoulder and around the waist, and the lettering was hooked up to a slide announcing that "The Deep Purple" would be shown on certain dates.

The ribbon stunt is so simple that it is strange that it is not more frequently used.

Exchange Advertising Did Good Advance Work

Using the newspapers to sell a picture to the public has no novelty in exchange routine, but the Goldwyn New York office gave it a different angle when it ran three advertisements in eight newspapers to hook up with the premier showing of Betty Compson in "Prisoners of Love" at the Capitol, New York. The papers selected were in Elizabeth, N. J., Troy, Yonkers, Mt. Vernon, Schenectady, Poughkeepsie, and Gloversville, N. Y., and Stamford, Conn.

The first was a full column, carrying the story of "Prisoners of Love." This was used on Monday. Wednesday saw a two nines using the appreciation of George Loane Tucker. The third was the same size and was run on Saturday. It told the readers that the play was coming to a local theatre and urged that it be watched for. It also carried the Los Angeles press notices.

That the stunt took hold was evidenced by the number of letters received by the Goldwyn office from these towns asking when and where the picture could be seen.

Another Twist

The New Lyric, Duluth, worked a new twist in the "Dinty Day" newsboy contest. Usually the prizes go to the boys who sell the most papers, and tickets are given the rest. The Lyric, working with the News-Tribune, gave a free show at which the details of the contest were explained to the kids, and then they were told to go out and win the prizes.

THIS IS NOT BILL HART, BUT IT MAY BE HIS PINTO

At any rate, it was exhibited at the Kansas National Livestock Show at Wichita, so Stanley N. Chambers, of the Palace, hired a man named Bush, who is a ringer for Bill, and let him ride around town advertising Paramount's "The Testing Block".

Selling the Picture to the Public

THEY MUST HAVE THOUGHT "MADAME X" A CIRCUS RIDER

They billed her like a tent show at the Fulton, Lancaster, Pa., playing up the mother-love angle for the best bet. It takes a lot to jolt the good people of Lancaster, but when the trolley lines kicked in with fender banners they woke up.

Play d Like a Circus "Madame X" Got the Coin

Lancaster, Pa., is not one of those towns easy to get excited over anything. The bulk of the population is rather unimaginative, and you can jazz them as easily as you can some sections, but the Fulton Opera House made Lancaster think a circus was coming and put "Madame X" over to a meaty three-day business.

It was figured out that this Goldwyn production with the strong mother appeal should reach the public once the idea got over, and the best way to work it seemed to be the circus style, so they circused.

The entire edition of the Intelligencer was overprinted in green the day preceding the opening. It was a transparent green through which the black type could be seen, but it told the world that she was coming and advised reading the advertisement on page 3. It was the first time the overprint extra had been seen in Lancaster and a house afire would have attracted no more comment.

Lancaster is the meeting point of a number of interurban trolley lines, and there was not a car which did not carry banners fore and aft. The cut suggests the effect at the meeting point in the public square, with four banners showing.

In addition there was a large cutout on the same public square; in front of the market, the lobby had a huge pictorial display and much was done with announcements of special orchestral and vocal music.

They knew it was not a circus because there were no elephants, but they did a circus-day business.

Frames His Cutout in Christmas Decorations

If you know this vivid Fox poster for "While New York Sleeps" you can imagine the effect of the cutout as used by Boyd Chamberlain at the Victoria Theatre, Shamokin, Pa. This was done for Christmas, as the gretting wreaths in the door panels show, but it would be just as effective at any other season, and suggests a new scheme for lobby work.

A lobby massed in greens is always inviting and Mr. Chamberlain has hit upon a valuable idea.

It worked well for "When New York Sleeps," but a title like that, backed up by a play so strong, would clean up anywhere. Intensive advertising will bring in more money, but it would be pretty hard to lose money on this release.

Tells All About Film to Interest in Doug

Only a couple of weeks ago we suggested a revival of the old stunt of giving away a sample piece of film to get attention for the pictures. And right away the Village Theatre, Wilmette, Ill., sends in a six page railroad style folder telling all about film making and exhibiting in a well-written story done by someone who knows the business.

The front page is double slashed and through the slits is threaded six frames of a film. The sample sent is for "Parentage" but the management writes that the idea will be used for Douglas Fairbanks in "The Mark of Zorro," these being used as souvenirs for a two days engagement.

Helps the House

This form of advertising is more house than film stuff. It puts over the current attraction, but most of the leaflets will be kept until they fall apart through handling, for the story is full of interesting detail and will be passed along to those who did not get a copy, and each time it is direct advertising for The Village theatre.

The manager adds: This is a particularly opportune time for this folder as there is considerable expressed dissatisfaction with the so-called "lurid movies" in residence communities, which seems to be due as much, if not more, to the sensational advance advertisement of such pictures, as to the picture itself. The sooner the producer realizes this, the better it will be for the industry.

There is a lot to this comment. Bad titles and bad exploitation to emphasize the sex title, do real harm. The managers are beginning to read the handwriting on the wall. The producers must learn to read it, too. Real exhibitors know that selling sex stuff cannot make permanent business.

LOOK AT FOX'S CHRISTMAS FAIRY IN SHAMOKIN

This was a holiday display, planned by Boyd Chamberlain, of the Victoria, one of the Chamberlain string, but any bright colored cutout will work well masked in with greens as was this display for "While New York Sleeps"

Selling the Picture to the Public

Patent Medicine Firm Advertises "Dead Men"

For several weeks the Vitagraph company used teasers for "Dead Men Tell No Tales" and these teasers have yielded an unexpected harvest of publicity. It will be remembered that a Philadelphia murder suspect used one of the displays to send a message to her alleged accomplice, and now a patent medicine firm is keeping up the work by adapting the slug to its own announcements. This is an effort to steal the publicity of the

DEAD MEN TELL NO TALES
Live, Strong, Vigorous Red Blooded Men Tell of
NUXATED IRON
Over 4,000,000 people annually are using it. Nuxated Iron quickly helps make rich red blood and revitalize worn out, exhausted nerves. At all druggists in tablet form only.

THE MEDICINE TEASER

teasers for the advertised remedy and cash in on the money spent, but the film is being advertised so strongly that the slugs still advertise the Vitagraph production and the exhibitor still reaps the benefit. It is a strong advertisement for the Vitagraph and brings them countrywide publicity at no cost to the company, for these advertisements are widely used in the big city as well duty for the film and the tonic, with the as the country papers, and they all do double film getting the best of it. It is helping to make "Dead Men Tell No Tales" one of the most widely advertised pictures ever put over.

—*P. T. A.*—

Loew's Rochester Makes New Use of "Kismet"

One of the prettiest "Kismet" ads to date comes from Loew's Star Theatre, Rochester. Whoever is doing the advertising up there is a real layout builder, as several recent examples show, but he has produced an unusually good four elevens which does not follow other similar designs. The face of the figure is half tone with the rest in line and with a benday border. You cannot get the full effect with this reduction, but you can get the general idea and it will work well with any striking single figure. But what we like best about this advertisement is the copy. It sells Skinner and the play without over emphasis and yet with a due appreciation of what is being offered. Some of the advertising is apt to raise expectation too high, but this avoids that pitfall. No picture can withstand overbooming, and there is danger of raising expectation too high, particularly where you have a really big star, but this copy strikes just the right note of appreciation without overbooming. The text runs:

"With romance, mystery and humor in its tale, and set in scenes of alluring splendor, 'Kismet' is the most elaborate scenic spectacle the screen has yet reproduced. Its cost is equal to that of ten ordinary motion picture features.

"Otis Skinner, America's foremost romantic actor, makes of the role of Hajj, the Beggar, who rose from the dust to affluence and went back to the dust again all in one eventful day; a vivid thing you will never forget."

"KISMET"
Featuring OTIS SKINNER
With romance, mystery and humor in its tale and set in scenes of alluring splendor, 'Kismet' is the most elaborate spectacle the screen has yet produced. Its cost is equal to that of ten ordinary motion picture features.
Otis Skinner, America's foremost romantic actor, makes of the role of Hajj the Beggar, who rose from the dust to affluence and went back to the dust again all in one eventful day, a vivid thing you'll never forget.
LOEW'S STAR
Presented with a special stage setting and elaborate musical accompaniment.
Beginning To-day

A ROCHESTER SUGGESTION

That sort of copy will sell as strongly as a bunch of superlatives and still leave the spectator room for appreciation. He is not fed up to the full with praise for the picture and he has a chance to amplify the praise he reads. Overbooming is even more fatal than underplaying.

—*P. T. A.*—

A Mailing Hint

Ever since he started "Screenland" for the Jensen & Von Herberg houses in Portland, A. C. Raleigh has been mailing the issue rolled with a small wrapper covering about half the surface. It was not easy to handle the sheet after it had been rolled tightly, and the rolling also made it easy to tear the pages, which stuck out. The last issue came in flat, and made the trip across the continent without the slightest tear. It's a small matter, but the precaution will greatly increase the desirability of the sheet. If you mail out, be certain that your mailing is correct. It is not how you sent it out, but how it comes to the patron which really counts.

—*P. T. A.*—

Not a Bit

A lay correspondent sends in an advertisement for the Ohio Theatre, Indianapolis, which advertises an attraction a week ahead in the Sunday issue. He seems to think that this will prove confusing to the patrons. As the advertisement is clearly worded to show that the attraction is not the current show, we fail to agree with him and think that the Ohio shows excellent judgment in advertising so far in advance for an extraordinary attraction.

—*P. T. A.*—

Look Who's Mixing with Larry Semon in Atlanta

Vitagraph is all puffed up over this picture of the Criterion, Atlanta, in which Larry Semon splits the publicity 50-50 with Clara Kimball Young. There is no reason why he should not, for comedy appeals more strongly than drama to the average patron and the public likes the Semon comedies, but it is unusual, and therefore Vitagraph appreciates it. There is no reason why the average house should not play up a one or two reel comedy as strongly as a five-reel feature if it will bring in the money, but there is a convention that the feature must be played over all and often good money is lost through adherence to this tradition. In this case the house threw over tradition and took in the extra money.

THE CRITERION THEATRE, ATLANTA, SPLITTING THE BILL BETWEEN CLARA KIMBALL YOUNG AND A SEMON COMEDY TO PICK UP ALL THE MONEY IN SIGHT

Selling the Picture to the Public

Elmwood Theatre Gets a Pretty "Kismet"

The Elmwood Theatre, Buffalo, sends in a pretty thirty-five line double for Otis Skinner in "Kismet." It is not easy to spoil a "Kismet" advertisement because the head makes such

THE ELMWOOD "KISMET"

a striking display, but it can be done. On the other hand, the Elmwood makes a good use of the locale for a tiny strip and in a restricted space puts the idea over completely. Some of the lettering is too small, for only the title and star stand out, but this is all that is needed to get the idea over, and this is done excellently, though it would have been better to have used the strip below instead of above the head. It would give a little more finish to the space and serve as a cut-off.

—*P. T. A.*—

Merrill, Milwaukee, Has Adopted Trade Mark Ad

Apparently the Merrill Theatre, Milwaukee, has adopted this style of advertisement as a trade mark, for it is now being used regularly. It is a good style, conspicuous, clear, and good except when an effort is

THE MERRILL STYLE

made to stretch small lines across the space. This is a six column space, 100 lines deep, and this gives an eight and a half inch line for the type. This works well for the large lines, but in a ten or twelve point it is better to double the line, for the eye does not readily follow so long a line in the smaller sizes. As a rule this doubling up is done, but apparently it was felt that with full face type the result would be better than with straight Roman. But any small type is difficult to follow clear across the page, and should be doubled into two or more columns. A single line may be followed, for there is no need of a guide, but three or more lines should be cut down. This layout is well worked out, with the caption line above the cut and the showing times above that, the top giving the Sunday schedule with the week day table following. Most of the advertisements on this picture give prominence to the pronouncement of the Beard of Review that this is the perfect picture, and the Merrill follows suit, starting off with "You have been misled with 'super-productions' 'greatest,' 'best' and 'most wonderful' pictures. This week you will have the opportunity of enjoying what the National Board of Review terms the perfect photoplay." Something new is listing the chief features in the news weekly. This is something that is usually done only when there is a local appeal to some section, but we do not see why it could not be done each week for the entire reel. The news weekly has a real selling value and long ago ceased to be a filler. Make the most of it, because some one feature on the reel may sell tickets your five reeler would not attract.

—*P. T. A.*—

Makes Casual Business Basis of Selling Talk

Generally an advertisement plays up the big feature, but for the showing of "Dinty" at the Kinema, Los Angeles, the concert of the newsboys is selected for the illustration and the selling talk is based on that. The upper half is devoted wholly to the concert, but it runs into the statement that "Up above, in Chinatown," the girl is in danger, and intimates that "Dinty" and his gang will clean up the trouble when the concert is over. This will work now and then, though if it is used regularly it is apt to

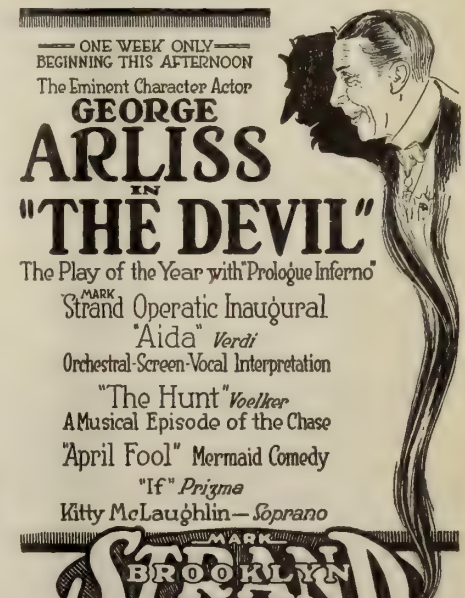
THE KINEMA "DINTY" AD.

be confusing, for the public will not know just what it is going to see if it regularly finds minor business played up too strongly. The layout of the art work is good, for a novelty, though it suggests a plate cut down from a larger size where in reality it is an original drawing. It attracts because of this oddity, but it does not altogether please the eye, though it performs its service when it attracts the eye to that space. We think it would have been much better had the figures been left against a white ground. The tint background partly swallows up the little group, which could have been made to stand out with startling distinctness. The artist was thinking too much of his own work and too little of its advertising value, which seems often to be the case with the Kinema artist. He does not seem to realize the necessity for reaching out from the page.

—*P. T. A.*—

Hyman Plays Full Bill in His Sunday Display

Edward L. Hyman, of the Strand, Brooklyn, has dropped his Sunday spaces down to get in all of his program, because he finds that his program always sells. He used 85 lines, double, for "The Devil" and gave two-thirds of the space to the general program in spite of the fact that the Arliss pro-



THE HYMAN ADVERTISEMENT

duction was something out of the ordinary. He knows that people come to his house to see the show and not merely the feature, for his musical programs are in a class apart. They are not cheap, but they are not too severely classical. He has the happy faculty of selecting a program which will please both the high and the lowbrows, and the program is as religiously followed as the announcement of the feature. The "Aida" overture, with a film explanation, made more talk in certain circles than did Arliss in his most famous play, and it got more applause. Hyman pays more attention to his program than to his prologues. He gives a varied entertainment; one which always pleases, and often people go even when they do not care to see the feature. We think that this style of offering is the logical development of the picture program, rather than the use of prologues, and that it is only a qestion of time when this fact will be generally accepted. But to put it

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Selling the Picture to the Public

over, you must follow Hyman's example and make your musical offering just as important as the extra-reel feature. This display for "The Devil," by the way, is a good example of the work of his artist and the portrait is more exact than the average. This space gives only 25 lines to "The Devil" and thirty to the rest of the show, and it probably sold in about that proportion. Give more attention to your small stuff, work in well chosen musical numbers, and you will not have to worry so much about the value of your feature. You can bring them in anyhow.

—P. T. A.—

Has Two Programs

We cannot quite figure out the double programs of the Colonial, Reading, Pa. Both are four pagers and both advertise the same attractions, but one is printed up "Program for the week beginning Monday, Jan. 24," and the other is the program for the two weeks beginning the same date. Probably one is the house program with an underline and the other is the distributed program, since one carries the running order and the other does not, but it seems to us that this is a duplication, since the house program would do as well for both purposes and would save lifting the form and changing two of the pages as is done in this case, the front page cuts being different as well as the arrangement of page two. We think it would prove a saving to use the present program for distributed matter and use a smaller sheet for the house program, possibly folded into the other, the slips being changed with the change of bill in the middle of the week. If the house finds any especial advantage in the two forms, we should be glad to learn what that is, that we may pass the information along.

—P. T. A.—

Sivits Is Working Back to Type in His Displays

Samuel Sivits, of the Rowland and Clark theatres, Pittsburgh, is working back to the type mortise in his Pittsburgh displays. His artist is still doing the same schoolboy style of hand lettering, but the type boxes help a lot. We can't say we are impressed by the pimply effect of that benday backing. The spaces would look better with a white ground. The use of a benday will always sink the lettering and make it difficult to read. If Mr. Sivits could get hold of a good sign painter to put in the lettering after the artist has made the sketches, we think the result would be much better. Some hand lettering seems to be necessary with the Pittsburgh papers, but it can be better done than this—though it is not in most of the displays. This is rather better than most of the Pittsburgh work, so you can imagine the rest.

—P. T. A.—

Really Novel Design was Tried for "Earthbound"

It is seldom that a really novel idea is found in amusement advertising. In the natural order of things there are certain conventions to be followed which make for conventional arrangement, but this advertisement from the Queen Theatre, Houston,

THE RUBBER STAMP AD

Texas, gives something out of the ordinary and attracted unusual attention to "Earthbound." As in most places, this Goldwyn was sold on the approval of the leaders of thought. To get this idea over, this odd design was employed, the hand wielding a stamp of approval, with the text: "The stamp of approval. These well-known people whose names appear on this 'okeh' have viewed 'Earthbound' and placed upon it the stamp of approval." The drawing was prepared in advance with a mortise for the names of leading citizens, to be inserted when they were obtained, and we know of nothing that could better convey the idea of popular approval. The display is comparatively small, 145 lines across three columns, but a page could not have gotten the idea over more forcefully. Save up the idea until you get something really big and meritorious, give an advance showing, if only on the morning of the opening, and then copy this design. To build up on the idea you might have an actual stamp prepared and overstamp "okeh" on all advertising out for the attraction.

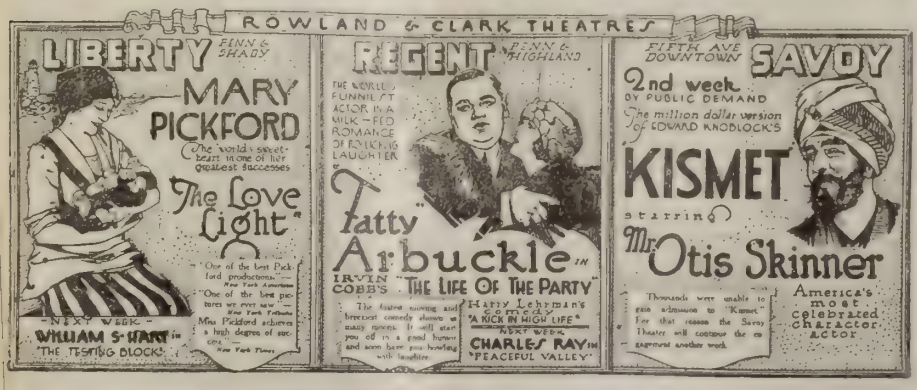
—P. T. A.—

Good Reverse Planning Helps Double House Ad.

This 150 lines across four columns for the Knickerbocker and Orpheum, Cleveland, means only 300 lines charged to each house, and points to the value of double playing where this is possible. The reverse cut almost came to grief, for the plate prints a grey in the original, though it comes back black in this reproduction, and the "C" in "Chester" in the last line, announcing the comedy, is completely filled in so that it prints the color of the plate and announces a "Hester Conklin." The larger lines get over, and the selling talk is set in type in a mortise, so that only the single letter is lost, but it is taking chances these days to do

THE CLEVELAND REVERSE

anything smaller than a 30 point in reverse as both paper and ink are poor, not to mention press work. A good reverse with large white letters is always effective, but it has small place in newspaper work and should be left to the magazine advertisers where better ink and more careful printing are assured. The Knickerbocker and Orpheum got away with it, but they took an awful chance. It is a good reverse, and yet we think that it would look a lot better with white where the black is. The houses seem to favor this style of display, but we wish that some time they would try it in white and send along the result. We think they would like it.


ROWLAND & CLARK THEATRES
LIBERTY
PENN & SHADY
MARY PICKFORD
The world's sweetheart in one of her greatest successes
"The Love Light"
NEXT WEEK
WILLIAM S. HART in "THE TESTING BLOCK"
REGENT
PENN & HIGHLAND
THE WORLD'S FUNNIEST ACTOR IN A MILK-FED ROMANCE OF RIOTOUS LAUGHTER
"Fatty" Arbuckle IN IRVIN COBB'S "THE LIFE OF THE PARTY"
Harry Lehrman's comedy "A KICK IN HIGH LIFE"
NEXT WEEK
CHARLES RAY IN "PEACEFUL VALLEY"
SAVOY
FIFTH AVE DOWNTOWN
2nd week BY PUBLIC DEMAND
The million dollar version of EDWARD KNOBLOCK'S
KISMET
starring
Mr. Otis Skinner
America's most celebrated character actor

A SIVITS COMBINATION ADVERTISE MENT

Rubbernecking in Filmland

Things Are Looking Up in the Production Line and Hopefulness Is General

BY GIEBLER

THINGS are looking up a little in the production line. Several of the big movie mills are running on full time again and a feeling of hopefulness permeates the atmosphere along with the incense from the smudge pots in the orange orchards.

The Coast is happy over the little spurt of prosperity, and no one is happier than the Neck. My heart has been wrung with pity more than once during the long lean months from which we are issuing. Many's the time, when bowling over the highways of Filmland in my electric, that I have turned to one of the other sixty-five male passengers in the seats or maybe to one of the eighty-four ladies occupying the straps, and said, "Ain't it a blasted shame," as a limousine would go by carrying a poor actor all tired out from being driven from studio to studio in his brave efforts to promote enough work to keep the wolf from scratching the paint off the front door.

Hard Times Indeed

One fair young thing told me that she has spent only five hundred berries for clothes this year and here it is way past the middle of January.

We have been having quite a lot and a great variety of weather. One day this week we had thunder, lightning and snow all at once. It's a long time between snows in the Sunny Southland and a lot of people don't believe it was real yet; they think it was some kind of gosh-darned movie trick. The snow was quite a treat while it lasted, which wasn't long, but the thunder and lightning was not so good—it scared the natives. They are not used to that kind of stuff and many of them get under the bed or take to the sage brush when it comes along.

There isn't a great deal of news this week outside of the weather. The trial, at which Bebe Daniels will stand before the bar of justice accused of having set fire to an Orange County highway with her car, will not come up for two weeks. The Colony is wondering, with fear and trembling, what will happen to Bebe.

To Pout Her Prettiest

Some say that since judges are only human, that the heart of the Orange County Official who is to try the case will be so melted by Bebe's fair young face and pretty pout that he will break his rule of sending 'em to jail, no matter who or what they are, and be satisfied with a fine. In the meantime we are getting a little comfort out of the fact that the Santa Ana coop is a pretty little affair, a regular peach of a jail, in fact.

Mark Larkin has come home and is playing a dual role of publicity agent for Doug and Mary. Mark is a native son and we were afraid that he might not come back to the Coast looking and acting as he did when he left. These fears were groundless—we went to see him and found him not a bit spoiled or fussed up by his sojourn in the big and wicked city of New York. He's the same old Mark with the same old ingenious outlook on life, the same opinion that press agents are important and the same old habit of calling people out of their names—I was "Joe" to Mark, just like I used to be.

Whiskers Absent

I called on the J. Parker Read organization this week and watched Louise Glaum work on a scene in her new production, "I Am the Woman." It was a fine big scene representing a court room and filled with hand-picked seven-and-a-half-a-day extras as spectators and a jury that didn't run exclusively to whiskers, as so many movie juries do. A convincing scene with the atmosphere of reality.

Joseph Kilgour has been killed, a woman killed him, no one knows what woman; but at the big moment of the trial Louise Glaum comes into the court room, looks the judge in the eye and says, "I am the woman." But she wasn't the woman—Claire Du Brey was the guilty party; Louise only thought she was the woman because she had pulled the trigger of a gun at the time that Claire fired the shot that bumped Kilgour off. Of course, it all got straightened out in the end. Mahlon Hamilton was playing the part of the district attorney and Little Mickey Moore, Ruth Stonehouse and May Hopkins were also in the action.

Gloomy Stuff

After the Glaum scene I went over on a dark stage and watched Fred Niblo directing a Thomas H. Ince feature entitled "Mother Love," with Lloyd Hughes in the leading role. Niblo needed a dark stage for the scene he was making; it was dark and gloomy stuff. The set represented the corridor of a prison, with a death room and a fully equipped electric chair. I got on the set just in time to see Lloyd Hughes taken from the cell and marched down the corridor to the chair. There was a concealed orchestra that played slow music and a priest that mumbled from a book—creepy, I'll say it was, but it was drama.

After this I stepped over to Goldwyn's for a little while, long enough to see two of the seven companies at work on the lot, in action. Le Roy Scott, who wrote "The Night Rose," and A. F. Statter, who put the story into continuity, took me over to stage three. Here Wallace Worsley and a big cast were working out the action of the piece.

WATCHING THE VILLAIN
Scene from "Fantomas," a new Fox serial in twenty episodes

Spare the Rod

"The Night Rose," which is Mr. Scott's first play since joining the Goldwyn Eminent Authors, is a story that tells the evil consequences that may and usually do come from parents being too harsh with their children who stray from the beaten path of morals. A very strong story. Lon Chaney was playing the part of a horrible example of too strict parental discipline—perhaps the most important character in the story.

The others in the play make up what may be called a "peach of a cast." They are Cullen Landis, Beatrice Joy, John Bowers, Mary Warren, Edythe Chapman, Milton Ross, John R. Mackey, Ruth Tucker, Betty Schade and Maurice B. (Lefty) Flynn.

The other stage I visited was occupied by E. Mason Hopper, who was making "The Bridal Path." E. Mason's cast was also not to be sneezed at. There were Richard Dix, Marcia Manon, May Collins, Stuart Holmes and Raymond Hatton, truly a noble bunch to interpret the action of the story. "The Bridal Path" was written by Thompson Buchanan and put into continuity by A. F. Statter. Mr. Statter also wrote the continuity for "An Unwilling Hero," an adaptation of O. Henry's story, "Whistling Dick's Christmas Stocking," which is being made at Goldwyn. Looks as thought Statter is stacking up a record for scenarios, to have three of them going at once, doesn't it?

Attempted the Impossible

I wound up the week by dropping in at the Fox plant where Emmet J. Flynn had a Chinese city built up on the lot and with one of the most varied and picturesque assortment of Chinks I ever saw. They ranged in age from eight to eighty and it required two interpreters to handle them. Flynn was making a scene showing a Chinese cat and dog peddler coming through the gates of the city. Little Mickey Moore, who plays the part of an American boy living in China, and five or six little Chink kids trips the old fellow up with a rope; he falls in the mud, his baskets fly open and there is a terrible scatterment of the dogs and cats.

The Chinese actor taking the part of the animal merchant worked fine until he saw pups and kittens getting away, then he literally acted all over the lot and forgot all about the camera in trying to corral them. They took the scene three times before they got it into the old fellow's head that it was impossible to catch nine pups and eleven kittens, each going in a different direction, and still stay in the picture.

Eugene Zukor Sails for Europe to Carry Out for Paramount a Plan to Extend Exportation of American Films

A MISSION of far-reaching importance that will extend the exportation of American motion pictures in European countries, it is said, is that of Eugene Zukor, assistant treasurer of Famous Players-Lasky Corporation, who sailed recently on the *Aquitania* for Europe.

Mr. Zukor, in extending the distribution of American films, will investigate the possibility of entering into reciprocal agreements with foreign producers. Well qualified through long experience with Jesse L. Lasky in the production of Paramount Pictures, Mr. Zukor will go into foreign studios, consult with directors and outline to foreign producers plans for producing motion pictures of the quality demanded by American audiences.

"European producers cannot expect to distribute their pictures in this country unless these productions measure up to the American standards," said Mr. Zukor before sailing. "We shall more than welcome, however, foreign productions that will satisfy American motion picture patrons, and shall give these productions every opportunity for extensive distribution through our organization throughout the United States, since we realize that only through such methods of reciprocity shall we be able efficiently to circulate American made pictures in foreign countries.

"I shall assure European producers that America is not trying to monopolize the motion picture industry throughout the world, and shall, attempt to combat the prejudice that has sprung up in some quarters abroad against American films. This prejudice has been caused, I believe, entirely because of reports that America was unfriendly toward the distribution of foreign films in the United States. In order to obtain the best market for American films abroad, I feel that we should make clear to Europeans that any picture that they produce that is up to our standard will have a fair field in the United States, and I shall do my best to outline to them just what those standards are. America will give a fair showing to any foreign producer who is intelligently attempting to give our public the sort of amusement it wants."

Will Visit Many Countries

After conferring with officials of the London office of Famous Players, Mr. Zukor will make an intensive study of conditions in England, France, the Scandnavian countries, Italy and Czecho-Slovakia. It is his purpose to view all of the best of the pictures made in these countries and select those best suited for distribution in America. At the same time he will work out a system of reciprocal distribution which he has been planning for some time.

Major Holt Surveys American Pictures; Expects Better Conditions in Britain

THAT the outlook for American-made films was never better in the British Isles is the opinion of Major A. P. Holt, chairman of the Standard Film Company, Ltd., of London, who recently paid a visit to the Southern California film colony to make a survey of the production situation with the idea of ascertaining what pictures will be available for foreign distribution in 1921.

During Major Holt's visit to the film capital, business meetings of the United States Artists Corporation were in progress at the Douglas Fairbanks studio, and a number of conferences were held between "Doug" and the Major for the purpose of discussing market conditions abroad with respect to the availability of th Big Four pictures in the British Isles.

Major Holt, whose firm is the holding company for the Provincial Cinematograph Theatres, Ltd., controlling seven British theatres and several distributing companies, was able to supply Mr. Fairbanks with information invaluable to the United Artists regarding theatre conditions in England, Scotland and Ireland, as well as on the continent. This information was turned over to Hiram Abrams, president of the United Artists, who, with Secretary Dennis F. O'Brien, was in California at the time, outlining production schedules and new foreign releasing affiliations with Mr. Fairbanks, Miss Pickford and Charlie Chaplin.

While in the United States, Major Holt is making a close study of motion picture theatres for the purpose of getting ideas for the new theatre his concern is building at Brighton, England, at a cost of more than $1,000,000. This cinena palace, with a seating capacity of 2,400, will be the largest in the British Isles. It is scheduled to open next June.

Eastman Kodak Company Dissolved by Government

Ending nearly eight years of litigation, an order was signed by Judge John R. Hazel in the United States District Court for the Western District of New York providing for the dissolution of the Eastman Kodak Company, as at present constituted. In the same court and before the same judge a petition was filed on June 6, 1913, alleging that the company was an illegal combination in restraint of trade, in that it controlled 72 per cent. of the market for its product.

After a long trial the decision of the court was favorable to the government on August 24, 1915, and a final decree was entered against the company on January 20, 1916. The suit was one of the big anti-trust suits started by the government in 1913. An appeal was taken from the judgment by the Eastman company, which appeal was still pending in the United States Supreme Court at the outbreak of the recent war. After the war it was intimated from Washington that the government would continue prosecution of the case. It was assumed that the company would oppose this.

Last week came rumors that something unusual was doing in Eastman circles. These rumors were followed by advices from Washington that the company had withdrawn its appeal from the decision of the district court. The case was then returned by the government to Judge Hazel and he signed a formal decree ordering the dissolution of the Eastman company. Two years are given for the execution of the terms of the dissolution, "to sell and dispose of certain factories and lines of photographic goods." These factories and lines of goods represent a total investment of $3,786,000, with total sales during 1921 of $7,146,000.

New Zealand Goes Blue

The government of New Zealand has prohibited motion pictures showing thieving, robbery, murder or suicide. The ban officially goes on May 1. Importers of films have been thrown into consternation by the order, it is said.

SCENE FROM THE NEW HODKINSON PRODUCTION CALLED "THE OTHER WOMAN"

I. L. Frothingham made this picture, with Helene Jerome Eddy, Jerome Patrick, Jane Novak, William Conklin and others of moving picture prominence

Pathe Gets Kipling's First Scenario; Production Preliminaries All Prepared

RUDYARD KIPLING'S first script as a screen author under his contract with Pathe has been received from England. It bears the familiar Kipling title, "Without Benefit of Clergy," and has the form of a complete continuity, lacking nothing essential to the process of filming. That Kipling's first effort writing directly for picturization is technically so nearly perfect, occasioned no surprise at the offices of Pathe Exchange, Inc., for it was part of the novelist's arrangement with Paul Brunet that he should be supplied with competent technical advice and co-operation.

How thoroughly Kipling has assimilated the details of motion picture technique is declared to be manifest in the script of "Without Benefit of Clergy"—his initial experience writing in this medium. Randolph Lewis, author of many successful picture features and the expert assigned to advise with the famous Englishman, corroborates this evidence in a letter received at the Pathe home offices just before his recent return.

Amazingly Quick to Learn

"One of the first things I did on joining Mr. Kipling over here," said Mr. Lewis, "was to supply him with a model continuity, the technique of which he mastered in an amazingly brief period. So it is that now he really speaks in the language of the studio, and talks of 'fades,' 'lap dissolves,' 'irises,' 'fade-ins,' 'cut-backs,' and 'flashes' as though he were either an old hand in the studio or at writing continuity."

The continuity of "Without Benefit of Clergy" has been sent on to the Pacific Coast to be consulted by those in charge of production preliminaries. From all accounts, their task will be a simple one, all the research work respecting costumes, scenes, etc., having been done by the author, with the result set forth in his text. With what characteristic Kipling thoroughness this part of his work has been done is indicated in this letter received from Randolph Lewis.

Before leaving New York for England, Mr. Lewis—a well known Kipling authority, by the way—predicted that, once interested in the technique of the photo-drama, which he might master within a week, Kipling would give some of his best activities to the work. Apropos, at the beginning of January, Mr. Lewis wrote:

Wrote Titles, Too

"The scenarios of all three of the stories are as much the work of Mr. Kipling as though all of the actual writing were his own. In many cases, and for considerable stretches of composition, the wording is his. He has entered the work with the greatest enthusiasm."

All of the titles in the continuity of "Without Benefit of Clergy," too, are applied by Kipling. Mr. Lewis adds: "And his clever invention, which shows a woman in a natural scene with her shadow projected across a vision, in my opinion is one of the cleverest novelties yet attempted in picture making. It is not only a novelty for novelty's sake, but has a vital relation to the plot from a psychological viewpoint.

"And his inspiration came to him in a flash. He seized a pen and a drawing brush, and, rapidly sketching, outlined just what specific effect he was seeking. Like his father, the late J. Lockwood Kipling, Rudyard is a clever artist; he not only can draw pictures with pen and pencil, but he is a wonder at visualizing. . . . I predict that, if Kipling continues with the same enthusiasm, eventually he will become the master writer for the screen."

Ceremony Overcome

An interesting picture is given of the way ceremony and traditions at British institutions, ordinarily so formidable, are cordially overlooked at the approach of Rudyard Kipling. When the author found it desirable to make researches in the Kensington Museum, the Curator, T. G. Stanley Clarke, smilingly put the entire museum staff at his disposal.

"Immense glass covers which had not been moved for decades were lifted from exhibits, the better to convenience Mr. Kipling. . . . "And it was an interesting spectacle in the museum to see the dignity of a handsome Mohammedan tomb disturbed by the action of three men who made a sort of monumental desk of the exhibit and had it littered with manuscript and the sketches that Mr. Kipling himself outlined in his quick, nervous fashion. . . ."

"The Kensington Museum has the most complete collection of the drawings of Kipling's father, all of them dealing with the life and architecture of India. I am told that it is the most complete record of its kind ever shaped by the hand of man, and Mr. Kipling, on his visit, was at a loss to understand why they were not on view. On the subsequent visit the curator—who is the son of Sir Purden Clarke, well known for his work in India and a friend of the elder Kipling—explained that the pictures had been taken down to be cleaned and reframed in a uniform style.

Precedent Upset

"Our innovation at the Kensington Museum has become historical. England is a place for precedent and the iron usage following it. We had not broken a precedent but we had established one. It was the first time that the motion picture camera had been admitted to the museum, or any persons admitted thereto on a mission such as ours."

It appears that Kipling has made the most of his exceptional facilities for solving in advance all of the customary perplexities which most authors leave to the harassed producer. Mr. Lewis reports a general impression in London picture and literary circles to the effect that Paul Brunet has accomplished a splendid stroke of enterprise in signing Rudyard Kipling for the series of motion picture features beginning with "Without Benefit of Clergy."

Becomes Metro Director

T. Daniel Frawley, who has staged some of the most notable successes of the speaking stage in the last quarter of the century, has become a member of Metro's West Coast directorial staff.

Mr. Frawley, who just has returned from an extended stay in the Orient, joined Bayard Veiller's colony of directors in the company's Garden Court studio building and will undertake the study of film making at close range.

SCENES FROM "THE SERVANT IN THE HOUSE," BEING RELEASED BY FEDERAT ED FILM EXCHANGES OF AMERICA
It is an adaptation of the Charles Rann Kennedy play

W. A. Gibson Honored by the British Government

A dinner of congratulations was tendered by the Reelers, an association of all the representatives of American and English exchanges in Australia, to Mr. W. A. Gibson, on his receiving the high honor of the Order of the British Empire (O. B. E.) for his valued services during the war and as the principal representative of the film industry in Australia. The dinner was given at the Hotel Australia, Melbourne, November 17.

The Reelers laid themselves out to celebrate the occasion with a gaily decorated supper, and besides the numerous toasts and congratulatory speeches, issued a number of clever versions of the O. B. E. title facetiously applied to each of those present.

The great honor given to Mr. Gibson by the British Government was highly appreciated and warmly approved by all present.

Mr. A. W. Gibson, managing director of Australasian Films, Ltd., together with Mr. Stuart F. Doyle of Union Theatres, Ltd., are leaving Sydney on February 3, on the steamer Niagara, for the purpose of visiting all the studios and leading picture theatres of America, with a view to incorporating all that is best in the picture world in their new theatres, which they are introducing into Australia on the latest American lines.

Mr. Gibson is a brother-in-law of Mr. Millard Johnson, American representative of Australasian Films, Ltd.

New Head Elected for United States Photoplay

At the regular monthly meeting of the board of directors of the United States Photoplay Corporation, held on the last Saturday in January, J. W. Martin of Cumberland, Md., was elected president of the corporation, to fill the unexpired term of Captain F. F. Stoll, who has been mysteriously missing for over a month. Mr. Martin represents a large stock interest in the corporation.

"The treasurer's reports showed the books of the company to be in perfect order," said John L. McCutcheon, production director, to a representative of the World. The filming of 'Determination,' which is the first release of the organization, is progressing rapidly. At the meeting, the directors took all necessary measures to protect the interests of the stockholders of the corporation."

As far as the reports of a New York daily newspaper go, referring to the finding of Captain Stoll in Los Angeles, officials of the company would not comment on it, save to say that they are still in ignorance of his whereabouts. This statement contradicts the story published in a daily paper, which said that Stoll had been found on the coast and that he announced that he had been in constant touch with the officials of the United States Photoplay Corporation.

Selznick Buys Three Stories

Myron Selznick, production manager of Selznick Pictures Corporation, recently purchased three stories that are being whipped into shape by the Selznick scenario department. The three stories are "The Open Door," "Mrs. Mallaby's Mistake," both written by George Weston for the Saturday Evening Post, and "A Violation of Principle," written by John Hervey Fox, which was originally published in the Blue Book Magazine.

"Mrs. Mallaby's Mistake" will be produced under the title of "Bachelor's Blush."

British Producers Still Invading India; Calcutta Firm to Film Native Mythology

(Special Correspondence, Moving Picture World) Calcutta, India, January 4.

R. KNIGHT, a Britisher, has started a production company near Calcutta, India. He will bring a technical staff and players from England, with complete equipment for picture-making. The Anglo-Indian Film Producing Company, which is the name of his company, has secured concessions from Madam Theatres, Ltd., and others for producing films especially suited to Indian audiences. It will also produce for foreign markets. Madam's studios will be used at first. Mrs. S. Jones, who is reputed to have had experience in production in California and England, has been engaged. Among the first pictures will be "Fantee" and "Afridi Love."

The Aurora Cinema Company of Calcutta is filming India's greatest epic, "The Namayan." It is not yet ready for public exhibition.

A company with the title of Commerce and Culture of India, Ltd., has been registered in Calcutta. One of its principal objects will be the production of pictures for India and foreign markets. Indian mythology and other "logies" will be used.

The Earle Cinema & Films Manufacturing Company has been floated with a capital of two lakhs for "making and screening films," starting theatres, etc. Its offices are at Ahmedahad and its managing agents are Messrs. H. S. Vakil & Co.

At the French town of Chandernagone, about twenty miles from Calcutta, the Cinema de France has been opened at the local Hotel de France. "Chains" and other films have been screened.

During the last two months, films dealing with child welfare, malaria and cholera have been screened at all the jute mills in Bengal. Doctors have explained in lectures the lessons which the films convey.

The first aeroplane wedding in India occurred in Calcutta recently. One of Mr. Ducasse's cinema operators took pictures of the ceremony, which was screened at the Picture House, Calcutta, and created much interest.

Several Mussulman associations of Rangoon recently represented to the managers of the Globe Cinema that the American-made film, "The Virgin of Stamboul," was offensive to Moslems. After consulting the police authorities, the theatre managers withdrew the film.

"G. L." writes in a Calcutta paper: "Calcutta audiences are very difficult to please. They are highly critical, owing, no doubt, to the fact that most of them are well educated. Pictures that are based on stage successes or well-known novels are best liked. Sporting novels are also very popular, provided that the story is also a draw. Serials do not appeal to the better class of audiences and are very difficult to follow. Good dramas are appreciated and detective stories have a following."

Mr. "G. L.," who evidently is not an Indian, has given the non-Indian view, of course. Indians do not like stage successes or sporting pictures. Serials appeal to them very much. The Albion Theatre, Calcutta, for instance, screens serials only and is well patronized. Names are a draw. A Nazimova or a Grace Cunard or a Pearl White is sure to attract crowds. Charlie Chaplin does not appeal here at all, but "Fatty" Arbuckle, Harold Lloyd, Bebe Daniels, Max Linder and Eddie Polo command very large followings. Billy West, Larry Semon and Heine are well liked.

Mr. Madan's new theatre in Calcutta is rapidly nearing completion. The Russa Theatre, Showanipur, Calcutta, will open shortly.

S. B. BANERJEA.

"Gilded Butterfly" Coming

"The Gilded Butterfly" has been announced by Myron Selznick, production manager of Selznick Pictures Corporation, as the title of the forthcoming Elaine Hammerstein attraction produced under the direction of George Archainbaud.

Matt Moore, brother of Owen Moore, the Selznick star, plays the leading male role opposite Miss Hammerstein. The story was written by Bradley King, and picturized by Edward J. Montagne.

"GOSH, BUT THAT TOOK THE WIND OUT OF MY SAILS"
A boat scene from the new American picture called "The Blue Moon"

Metro Week Is to Be An Annual Event; Company Now Increasing Its Personnel

WHOLE-HEARTED indorsement by exhibitors of the holding of Metro week from February 27 to March 5 has influenced officials of the company to make it an annual institution in booking. The recent announcement of the period set aside especially for the exhibition of Metro pictures only, together with the publishing of Metro's national advertising campaign to back it and of the decision of the distributing organization to further support the exhibitor by the issuance free of charge of Metro Week posters and slides brought a response from showmen that exceeded promises.

From among the 7,000 exhibitors who, it is expected, will, between February 27 and March 5 of this year, project upon their screens only Metro pictures, there came an immediate influx of hundreds of telegrams and letters, not only commending the company for the inauguration of Metro Week but also suggesting, and in some instances insisting, that this special week be made an annual event.

Confirms Company's Belief

Remarking the spontaneity of the demand, Richard A. Rowland, president of Metro, said:

"It is a confirmation of our own belief in our productions and a reward for the effort we have put forth to make them the best in the world's market today, to note the heartiness of the exhibitors reception of Metro Week, and the further and even more gratifying evidence of the appreciation of the theatre owners and managers in their expression of desire to have the week not a thing of this year only but of every year."

The company is arranging for the increasing of its personnel to handle the exceptionally heavy business before and during Metro Week. It is expected that every one of the chain of Metro exchanges throughout the country will increase its staff to a size capable of carrying on the multitude of details incident to this special period.

Tremendous Problem

With a great number of prints in use, the task of keeping them, in this week of uncommon stress of activity, in the first-class condition Metro insists on, is in itself a tremendous problem. A score of others, equally as vital, makes it an obvious necessity that emergency methods be employed in meeting them successfully.

No definite dates have been made public regarding the initiation of the national advertising campaign which will precede and support Metro Week during the entire stretch of time, but it is understood that the wholesale display of Metro announcements will break forth in dailies covering every community in the country well before the beginning of that week. In addition to this, slides will be ready for distribution, and billboard paper to advertise Metro Week will be available to the exhibitors without cost.

W. H. Jenner Appointed Western District Manager for Associated Producers, Inc.

F. B. Warren, general manager of distribution of Associated Producers, Ins., has announced the following important changes in the company's selling organization:

William H. Jenner, who, since the formation of Associated Producers, has been its resident manager in Boston, becomes Western district manager with headquarters in Los Angeles, Mr. Jenner is succeeded in Boston by J. A. McConville.

Walter R. Liebmann has been appointed Resident Manager in Atlanta. He succeeds Frank L. Hudson.

Mr. Jenner, who is the first district manager to be appointed by Mr. Warren, was, until he resigned to become Boston manager for Associated Producers, manager for United Artists in Boston. Previous to that time he was for two years Boston manager for Goldwyn. Mr. Jenner is one of the most popular sales managers in New England territory and he leaves in Boston and New England cities a large number of friends.

Mr. McConville, who suceeded Mr. Jenner in Boston, was formerly assistant manager of the Boston office of Paramount. Mr. McConville began his career as a newspaper reporter on the Portland, Maine, Express. He was later press representative of the New Portland Theatre, under the management of Hiram Abrams, and eventually became manager of the same theatre.

Mr. Liebmann, who succeeds Mr. Hudson in Atlanta, was for two years Selznick's manager in that territory. Previous to that time he was district manager for William L. Sherry, operating the Parex Film Corporation.

Lasky Signs Contract with Prominent London Author to Write Scripts

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has received a cablegram from London advising that Robert Hichens, famous author of "The Garden of Allah," "Bella Donna," and other stories and plays, had signed a contract to write original stories for Paramount Pictures.

Mr. Hichens was one of the group of noted British authors with whom Mr. Lasky negotiated last summer on his trip to London, but because of other engagements for novels at the time Mr. Hichens was unable until now to begin active work as a photoplaywright. Expressing enthusiasm over the opportunities which the screen offers to authors, Mr. Hichens said he was ready to begin work immediately. It is expected that he will work in the London studio of Famous Players.

The title of Mr. Hichen's first screen story has not yet been selected, but it is understood from cable advices from London that he has in mind a big, colorful story along the lines of "The Garden of Allah," and the other stories of Northern Africa by which he has made his reputation.

"GOSH, BUT I'M HUNGRY—AIN'T YOU, SIS? I GOTTA EAT NOW OR NEVER!"

Harold Lloyd in his first three-reel comedy, made by Associated Exhibitors and being released by Pathe. Mildred Davis is the winsome lassie in this picture called "Now Or Never"

"Blue Moon" Goes Big

Since its release two months ago, "The Blue Moon," the American Film Company's screen version of David Anderson's novel, has established new records in bookings for "Flying A" Specials. In Detroit, to date, this photoplay has been booked in over fifty theatres, and since its first appearance in that city there has been scarcely a time when it could not be found playing at some theatre.

Cleveland, Ohio, has nearly equaled the Detroit record for extended runs in several of the largest theatres and many of their neighborhood houses.

What a Square Deal Brought to Cadoret

"Clean wholesome entertainment always, and a square deal for everybody."

Success that can spring from a close following of such a slogan is emphasized in the case of William H. Cadoret by the growth of his theatre the La Petite in Kankakee, Ill., which he has owned since February 2, 1909. It was then a 240-seat house and had been in operation for two years.

A little more than a year of the management dictated by his slogan necessitated the enlargement of the house to a seating capacity of 340, and in 1915 increasing patronage caused a rebuilding of the theatre and the enlargement of the seating capacity to 520.

"Clean wholesome entertainment" has always meant to Mr. Cadoret the best pictures the market affords. In the old days of programs he supported the independent producer and at present he is still giving his support to them through a franchise in Associated First National Pictures, Inc.

"A square deal for everybody" means to him honest advertising to the public, courteous treatment to patrons, admission prices in keeping with the cost of shows, and honest compensation to employes for the services they render.

Cutting Neilan Film

Marshall Neilan has finished "shooting" on what is said to be the most spectacular production he has ever attempted—"Bob Hampton of Placer"—an adaptation from the Randall Parrish book of the same title. Reports from those who are in a position to know indicate that this film is undoubtedly the most artistic offering yet staged by Mr. Neilan.

The work of cutting and assembling the mass of film that has been taken is now progressing rapidly under Mr. Neilan's personal direction.

Metro Buys World Rights to Golden's Famous Stage Play, "Turn to the Right"

THE Metro Pictures Corporation purchased this week from John Golden the world's screen rights to "Turn to the Right," by Winchell Smith and Jack Hazzard, for the announced sum of $250,000. Negotiations for the disposal of this record-breaking stage success have been in progress, it is understood, for more than two years, and offers were made not only by Metro but by other important companies.

The picture production will be made and distributed by Metro and presented on the screen by John Golden and Marcus Loew. In the transaction Mr. Golden retains a one-half interest in the play.

Production Supervised by Smith

The making of the picture will be supervised personally by Winchell Smith the playwright. Mr. Smith's achievements in the theatre include the authorship, either entire or in part, of such successes as "The Fortune Hunter," "Officer 666," "Lightnin'" and "The New Henrietta." A Metro screen version of the last named play, "The Saphead," co-starring William H. Crane and Buster Keaton, incidentally is the feature attraction of the Capitol Theatre the week of February 13.

The production will be made at Metro's western and eastern studios and at the estate of Mr. Smith at Farmington, Conn. This last location will be used for the celebrated peach orchard scenes. It so happens that Mr. Smith's country place has just such an orchard and old-fashioned house as that he presented in "Turn to the Right."

When given at the Gaiety Theatre a few seasons ago, "Turn to the Right" broke all records for box-office returns. Its run totaled 452 days. Mr. Golden's retention of one-half of the interest in the play after disposing of the other part for $250,000, marks it, Metro says, as the most valuable dramatic story ever written. Outright, its sale would have brought $500,000.

Educational Plans a Convention to Be Held in Chicago or Cincinnati in March

EDUCATIONAL FILM EXCHANGES INC., has notified managers of all of its thirty-one exchanges in the United States, and six in Canada, to make their arrangements to attend its first international convention at either Chicago or Cincinnati at a date in March to be definitely fixed later. It is said that this will be the first time that any motion picture distributing organization has held such an important meeting before the first year of its existence was ended. The first release through an Educational Exchange was made on June 20 of last year.

Convention Was Held

Late in the fall a convention of the eastern exchanges was held at the Hotel Astor, and the results were so pleasing that the general meeting was immediately planned. In the meantime Henry Ginsberg, domestic sales manager, has made a tour of all the offices, and then special trips to different territories, while President E. W. Hammons, who is now on his way to visit the producing units on the coast will also visit most of the offices. In addition practically all of the managers have made trips to the home offices to get in closer touch.

At the convention heads of all the principal departments will be present from the home office, and in addition representatives of all the producers releasing through Educational will tell of their plans and hear suggestions from the sales force direct as to how they can make their product even more pleasing to the exhibitor.

Lines Up Against Censorship

Joe Brandt, president of the C. B. C. Film Sales Corporation, in helping out in the fight against Blue Laws and censorship has tackled the matter in an individual way. He has planned to send Miss Manilla Martens on a speaking tour to film spectators throughout the country.

Fans to Hear Her

She will tell the "fans" just what censorship will really mean to them, and secure first-hand information as to their ideas on the subject. Miss Martens will make the initial appearance of her tour at Philadelphia, February 20. She is very well known in film circles, having been the heroine of the production, "The Son of Tarzan."

"I FEEL ALL SCRAMBLED," SAYS MARGUERITE CLARK, AT THE LEFT, IN HER FIRST NATIONAL PICTURE, "SCRAMBLED WIVES"
This production marks the reappearance on the screen of this popular star

Lloyd's First for Associated Exhibitors Is Three-Reel Comedy Released March 13

ANNOUNCEMENT of March 13 as the release date of "Now or Never," Harold Lloyd's first picture under his contract with Associated Exhibitors, Inc., was made this week. This production is in three reels and sets a new standard for Lloyd comedies. The contract entered into between Hal Roach, the producer of the Lloyd pictures, Lloyd and Associated Exhibitors last summer, does not remove the Lloyd comedies from the Pathe releasing schedule, as the pictures are to be distributed by Pathe, with whom Lloyd has been identified for six years.

The release of the first three-reel Lloyd comedy marks another step in the career of this spectacularly successful star of the screen. Within two years Lloyd has established himself with the public and exhibitors to a point where the very finest theatres vie with each other in seeking first-run contracts for his productions. The only complaint heard from exhibitors is to the effect that they can't get Lloyd often enough.

The policy responsible for the ever increasing success of the comedian was formulated by Paul Brunet, president of the Pathe Exchange, Inc., who saw the possibilities of Lloyd in two-reel comedies of an exceptionally high character. His judgment was vindicated immediately upon the release of "Bumping Into Broadway," the first two-reel in which Lloyd appeared. Every one of the succeeding productions went over the same way.

Mildred Davis, the charming little leading lady who has gained honors with Lloyd in the previous productions, remains with him for the new series. The cast is exceptionally strong and the physical construction of the picture is said to be wellnigh perfect. The thought back of the picture was to create a real big feature picture in three reels, and the sales executives who have seen the picture are certain this has been achieved.

"Now or Never" was produced from a scenario by Sam Taylor, a member of the Hal Roach staff. Much of the action takes place in a "through railroad train." The comic possibilities of the railway sleeper afford Lloyd unlimited opportunities for his screen art, an art which has discovered entirely fresh and original comedy situations in material familiar to the stage and screen.

The story is of the love-romance type. It tells of a girl who is governess to a "poor little rich girl," and who decides to take the neglected child with her to her home on a visit. The visit home was arranged years before, when she was a little girl, and had a boy admirer who promised he would meet her a certain time years hence and ask her to marry him. The boy has made good in the world, but in doing it he is kept a bit late, so haste is necessary to make a certain train. His anxiety to get the train prevents him tending to the detail of getting a ticket, so the journey becomes a series of embarrassing incidents from which he extracts himself with the highest comic effect.

First Co-operative Film

What is hailed as the first co-operative motion picture is that made by O. Edward Hatton and a group of fellow picture players at Los Angeles, who recently found themselves temporarily out of employment. Hatton gathered a group of players around him, all members of the Photoplay Equity Association, who agreed to act without pay until the films were sold. Hatton rented space at the Berwilla studio. Bankers refused to loan money, so he arranged credit on personal securities.

Four two-reel western pictures were made and have been sold to the C. B. C. Film Sales Company for release. Salaries have been paid and arrangements made for further production along the same lines. Some of those associated with Hatton are Frances Parks, Ray Flohre, Art Manning, Mary Benjamin, May Robertson, Byrd Wheeler, Joe Dickson, George C. Robertson, Mike Ready and Charles Benjamin.

American Film Popular

That there is a crying need for real Western dramas is apparent from the big bookings already recorded on "'Sunset' Jones." The American special, co-starring Charles Clary and Irene Rich, is full of strong human appeal, real Western atmosphere and beautiful backgrounds. Several critics are said to have considered this drama the finest of pure Western type. A considerable number of exhibitors, undoubtedly, have been led to book the special because of the personal popularity of the stars, Miss Rich and Mr. Clary.

Roberston a Busy Man

John S. Robertson, special director for Famous Players-Lasky, is rapidly forging to the climax of his latest picture, "The Magic Cup," starring Constance Binney. In the meantime, his big John S. Robertson production of "Sentimental Tommy," by James M. Barrie, is being titled.

Director Robertson has another production awaiting him, immediately upon the completion of Miss Binney's picture, entitled "Footlights."

Opens New Exchange

Appropriate ceremonies marked the opening of the new St. Louis Exchange of the Pioneer Film Corporation, a few days ago. The exchange is located at 3435 Olive street and is in charge of Thomas Leonard, who needs no introduction to exhibitors in his territory.

ALICE CALHOUN, STARRING IN VITAGRAPH'S "PRINCESS JONES"

A sweet country lass with such quaint simple ways,
In a blue gingham gown, through the sunfields she strays;
Each little move and every bright smile,
Is caught by the camera that's there all the while.

Notes on West Coast Production Activities

Gathered by
NORA B. GIEBLER

Famous Players-Lasky

Cecil B. DeMille has shot the final scenes for "The Affairs of Anatol," which has an all star cast supporting Wallace Reid in the title role.

George Melford is using a large number of extras for Sir Gilbert Parker's "The Money Master," this week. James Kirkwood and Alice Hollisher play the leading parts, with Ann Forrest, Alan Hale, Fred Huntley, Truly Shattuck, Harry Duffield, Charles Ogle, Mabel Van Buren, John Herdman, and William Boyd in other prominent roles. This company will go to the northern part of the United States on location soon.

Tom Meighan's new play, "White and Unmarried," is in the midst of steamer action under Director Tom Forman. Jacqueline Logan and Grace Darmond play the chief feminine characters, with Walter Long and Lloyd Whitlock in the important male roles. John D. Swain wrote the story.

William De Mille is about in the middle of "The Lost Romance," from an original story by Edward Knoblock, one of the Paramount's famous authors. Jack Holt, Conrad Nagel, Lois Wilson, Fontaine La Rue, Mayme Kelso, Robert Brower and Mickey Moore interpret the characters in the play.

Goldwyn

The cast for Tom Moore's new picture, "Made in Heaven," has been assembled and includes Al Filson, Rene Adoree, John Cossar and Charles Eldridge. Victor Schertinzger will direct.

E. Mason Hopper is stationed at Santa Barbara this week making scenes for Thompson Buchanan's play, "The Bridal Path." Andrew Robson has been added to the cast.

First National

The cast for Anita Stewart's new picture, "The Invisible Fear," has been selected by Director Edwin Carewe, and is composed of Walter McGrail, Alan Forrest, Ogden Crane, Estelle Evans, Hamilton Morse, George Kuwa and Edward Hunt. The production is being filmed at the Louis B. Mayer studio.

Charles Ray is in the midst of "The Midnight Bell," from the Charles Hoyt play. The cast supporting him includes Donald MacDonald, Van Dyke Brooks, Doris Pawn, Clyde McCoy, Jess Herring and S. J. Bingham. Charles Ray is himself directing this production with his cousin, Albert Ray, as assistant director.

David Hartford set out last week for Canada with his "Golden Snare" company to make ice and snow scenes for this Oliver Curwood story. Lewis S. Stone, Wallace Beery, Francis MacDonald, Melbourne MacDowell, Ruth Renick and De Witt Jenning form the cast. The company expects to be away from Los Angeles about three months.

Realart

Bebe Daniels is now in the second week of "Two Weeks Without Pay." Jack Mulhall, George Periolat and George Mason are in support.

Wanda Hawley has completed that "fat and sloppy" portion of "Sweetie Peach," her current picture, and is now in the rejuvenation stage, using physical culture exercises and other beautifiers to get back into shape, to regain her husband in the play.

Mary Miles Minter has just begun to "Jerry" under Director Joseph Henabery. Ruth Stonehouse and Edward Flannagan are prominent in the supporting cast, and Faxon Dean is operating the camera.

Robertson-Cole

The Pauline Frederick Company is the only one working at present at the big new studio not yet completed by Robertson-Cole at Gower and Melrose avenues. Henry King is again directing Miss Frederick, and Milton Sills and Ralph Lewis play prominent roles in the picture.

Louis Gasnier, producer of "Kismet," is casting for a new production which as yet has not been given a permanent title, but which has been put into continuity, and is practically ready for shooting.

Miscellaneous

Director Robert N. Bradbury is casting for the eighth of the series of Western pictures featuring Tom Santschi for release by Pathe. These pictures have been held up on account of the eight weeks' illness of the star. Cyrus J. Williams is head of the producing company, which has its headquarters at the Brentwood.

Mack Sennett has begun a new production temporarily entitled "Heartbalm," which is to be the first of his purely dramatic pictures. If any comedy creeps into the picture legitimately it may be allowed to remain, but there will be no farcial situations such as have characterized former Sennett productions. This is to be straight drama. Ethel Grey Terry, Robert Cain, Herbert Standing, Noah Beery and Ben Deely are the players depicting the chief characters. George O'Hara and Katherine McGuire are the only members of the Sennett forces so far in the action. F. Richard Jones is directing.

"The Unfoldment," starring Florence Lawrence, is in its second week at the Hollywood studio. George H. Kern, author of the story, is co-director with Murdock MacQuarrie, and Hal Mohr is chief cameraman. William Conklin, Albert Prisco, Lydia Knott, Willis Robards and Earl Rodney play the chief supporting roles.

West Coast Syndicate Get Five New Theatres

The West Coast Theatres, Inc., the recent theatrical merger of Gore Brothers, Sol Lesser and Adolph Ramish holdings, have acquired five new theatres to add to their string of west coast amusement houses. Four of the theatres, the California, Bakersfield, Hippodrome and Pastime, are located in Bakersfield, Cal., and were the property of the Charles Gregg estate. The other is the Sunshine Theatre, of Taft, Cal. The transaction involved a sum of more than $200,000 and brings the total of theatres controlled by the West Coast Theatres, Inc., up to forty.

To Finance Producers

The Robert Brunton Studios, in order to aid reliable producers in financing their productions, have effected banking connections that will provide capital for the manufacture of independent film productions.

M. C. Levee, vice-president and business manager of the Brunton Studios, has left for New York to complete the transaction of several extensive contracts with well known producing factors of the East.

Kaufman Returns

Albert Kaufman, sponsor of the Allan Holubar production, "Man—Woman—Marriage," has returned from New York, where he went with Holubar to deliver the print of the spectacular feature. While in the East Mr. Kaufman obtained the rights of several important stories and novels to be fade into films under Sidney Franklin's direction.

Viola Dana Makes New Contract with Metro

After renewing her contract with Metro for a term of years, Viola Dana, whose most popular film production recently showed her in the role of a chorus girl, is journeying to New York to view the chorus girl of real life in her favorite haunts.

Viola never has seen New York's Follies. She never has toured New York's far-famed roof resorts. To be trampled upon in the subway will offer new thrills to the city girl of pictures.

On completing her forthcoming feature production, "Home Stuff," the piquant story of farm and village life by Frank Dazey and Agnes Johnston, Miss Dana was granted a well-earned period of freedom. Under the terms of the new contract, she will star in special feature productions to be made from the best stories available. Immediately after her return from the East, Miss Dana will begin work on a new picture—"Coming Home."

APPEARING WITH MARGUERITE CLARK IN "SCRAMBLED WIVES"
Left to right: Florence Evelyn Martin, Leon Gendron and Virginia Lee.
It is being released by First National.

Mary Louise Beaton's Work in Lytell Film Proves Her a "Find," Says Metro

FROM early glimpses of the finished print of "A Message from Mars," the new Metro production starring Bert Lytell, there is offered ample confirmation of the judgment displayed by Metro officials in casting Mary Louise Beaton in the part of Mrs. Jones. Miss Beaton appeared first for Metro in two of its Americanization pictures, "Strangers Beware" and "The Price Mystery," and displayed such unusual talent for the screen as to warrant her selection for an important role in "A Message from Mars."

Miss Beaton is a newcomer to the silver sheet, her experience being limited almost exclusively to Metro. She was cast for a part in "Strangers Beware," the first of Metro's Americanization subjects, and surprised Metro officials by the ease and confidence she displayed before the camera, as well as the merit of her performance. This engagement was followed by her selection to play the part of Miss Fair Price in "The Price Mystery," which clearly convinced Metro directors that Miss Beaton possessed the sort of qualities that make for fame and popularity on the silver-sheet.

Her success, therefore, in "The Price Mystery," resulted in her being given the part of Mrs. Jones, the destitute wife of a returned British soldier in "A Message from Mars." In this production, which was procured under the personal direction of Maxwell Karger, Miss Beaton established for all time the fact that she was a decidedly promising addition to the ranks of screen artists.

"A Message from Mars" is in the final stages of its cutting and titling, and will be released shortly by Metro with a notable cast, including Raye Dean, Alphonz Ethier, Maud Milton, Leonard Mudie and Gordon Ash. M. P. Staulcup provided the art interiors for the production, and Arthur Martinelli photographed it. Arthur Zellner and Arthur Maude made the screen adaptation from the stage play by Richard Ganthoney.

English Publicist Speaks at Weekly Dinner of A. M. P. A.

Miss Leila Lewis, Great Britain's foremost motion picture publicist and founder of the Cinema Publicity Club of London, was the guest of honor last Thursday at the regular luncheon of the Associated Motion Picture Advertisers held at the Cafe Boulevard, New York City.

Miss Lewis, who is in this country, together with her employer, George Clark of the George Clark Productions, Inc., well-known British producers, spoke interestingly of the relationship of the American film publicist and his English conferes.

The guest of honor was introduced to A. M. P. A. members present, and the trade paper editors assembled by Bert Adler, chairman of the Speaker's Committee. Miss Lewis spoke of the purpose of her journey to this country, and supplemented these remarks with a few amusing anecdotes of her trip abroad.

"There is greater scope for the press agent's manifold activities in this country than in Breat Britain," Miss Lewis said among other things. "In our country the motion picture industry is as yet in its infancy, and the lay press has not been influenced to the positive values of motion picture publicity.

"In England whenever the newspaper editors have to cut out any matter from their editorial columns, motion picture material is the first to suffer. Motion picture news is the latest addition to the editorial page, and consequently the first to be left out whenever such an occasion arises."

Mr. George Clark was also present at the luncheon, and at the request of one of the members present made a few brief remarks regarding the cordiality with which he had been received in this country.

Tilford Studios Prepare Settings for Producers

Walter Ford Tilford has organized the Tilford Studios at 165 West Thirty-first street, New York City, to prepare settings complete for producers on estimates made from scenarios. The cost as given the producer covers every detail up to the time the cameraman sets his camera and the director picks up his megaphone.

The producer is freed from all the worry incident to getting his settings designed and ready on time. The Tilford staff attends to all details of design, to the getting of materials and properties, labor, etc., for a fixed sum, and pays the bills. The producer knows in advance the exact amount this part of his production is going to cost him.

Wiard B. Ihnen has joined with Mr. Tilford in the new enterprise. He was formerly assistant art and technical director for Famous Players-Lasky. The scenic, property and carpentry departments are composed of experts carefully selected from the eastern studios of Famous Players. Thomas Wilson Switzler, studio and production consultant is general manager.

"Wallingford" Series Subject of Dispute Between Chester and Film Companies

GEORGE RANDOLPH CHESTER, author of "Get-Rich-Quick Wallingford," filed suit in the U. S. District Court on February 3 against the International Film Service Company, Inc., and the Famous Players-Lasky Corporation to enjoin the film companies from exhibiting a screen version of the Wallingford series.

The author asserts that he has the sole legal right to the dramatic and motion picture rights to the story, except that he granted the right to produce it on the stage to Cohan & Harris in 1909, but he asserts that this agreement did not extend to the motion picture rights which he values at over $75,000.

Last March the author avers he learned that George M. Cohan, without his knowledge or consent, granted to William Randolph Hearst the alleged right to produce "Get-Rich-Quick Wallingford" in motion picture form, and that the publisher assigned the alleged rights to the defendants.

The plaintiff refers to notices published in the screen weeklies relative to the proposed release of a motion picture based on his story.

The author asks that the defendants be enjoined from distributing any motion picture production based on his story and demands damages to be assessed by the court.

MARY LOUISE BEATON

A society girl who is playing in Metro's "A Message from Mars," which stars Bert Lytell

Charles Maigne to Direct Alice Brady for Realart

Due to a production arrangement, Charles Maigne, directing special Charles Maigne Productions for Famous Players, is to direct Alice Brady, Realart star, in her next picture, temporarily entitled, "The Tower," a story of high social celebrities in New York. Mr. Maigne wrote the story in collaboration with Samuel Merwin and also adapted it for the screen.

Work on the picture is now under way at Famous Players' Long Island Studio, with Director Maigne wielding the megaphone with "interesting results." A cast of unusual merit has been selected by Mr. Maigne to support Miss Brady, including two leading men, Lawrence Wheat and Harry Benham, and George Fawcett.

Director Maigne is one who has won recognition both as a scenarist and a director. Within the last few weeks, he achieved the singular distinction of having two Charles Maigne Productions run almost in succession at the Rialto Theatre on Broadway. They are "The Frontier of the Stars," with Thomas Meighan, and "The Kentuckians," with Monte Blue.

Court Grants Injunction

James R. Quirk, editor and publisher of Photoplay Magazine, has just been notified of a verdict in favor of his magazine rendered by the United States Court of Appeals of Pennsylvania in the four years legal fight against Photo-Play Journal, charging infringement on the name and registered trademark of Photoplay magazine and unfair competition. The court grants the injunction asked by the Photoplay Magazine, restraining the La Verne Publishing Company, Inc., and the Central Press Company, publisher of the Photo-Play Journal, from further use of the distinguishing word, "Photo-Play," in the name of this publication.

All Pathe Exchanges Report Key City Bookings on "The Devil"

New York is setting the pace for all other Pathe Exchanges in bookings on the Associated Exhibitors celebrated production, "The Devil" starring George Arliss. Following the successful pre-release showings of the picture at the Strand Theatre in New York, and the Strand, Brooklyn, other leading Metropolitan theatres have billed the production, and Pathe says it is safe now to predict that "The Devil" will be rated one of the most successful pictures ever exhibite d in the New York territory.

Among the other leading theatres which have emulated the two Strand houses in booking the picture are: Keith's Eighty-first street; Regent, Flatbush, Brooklyn; Lafayette, Proctor's Twenty-third street, Proctor's 58th street, Proctor's 125th street, Harlem Opera House, B. S. Moss's Coliseum, Prospect, Brooklyn; Proctor's Mt. Vernon, Proctor's Yonkers, Greenpoint, M. & S. Circuit, Stadium, Brooklyn; Roebling, Concourse, the Arcade, Arena and New Meriden, Astoria, L. I.

Boston, too, has a good record, with many bookings. In point of key city bookings, the Cleveland Exchange ranks with the leaders. Cincinnati inaugurates its campaign with a big run at the Walnut, Cincinnati.

Key center bookings are being reported to Associated Exhibitors with marked rapidity. Release date of the production was set for February 6, but long before this date a greater number of bookings had been recorded than on any other picture ever distributed by Pathe.

Selznick Outlines Teaser Ad Idea for "Society Snobs"

Cumulative teaser ads which can be illustrated and combined in one advertisement, and which should pique the interest of prospective patrons, are very effectively put forth in the latest Selznick exhibitors campaign book on "Society Snobs," a Hobart Henley production starring Conway Tearle, scheduled for release February 15. L. A. Young, of the Selznick publicity staff, originated the idea.

To achieve the best results from the copy it is suggested that the exhibitor begin his advertising one week in advance of the play date. On the first day of the campaign section one of the ads should be used—as follows: "This is the Man, somewhat down on his luck, a little discouraged but still full of pluck. Employed as a waiter, most thankless of jobs; just taking orders from Society Snobs." For the second day this copy is suggested: "This is the Girl who daily he sees when she drops in the Ritz for afternoon teas. His admiration has turned into love, though she's socially as far as a star up above." Similar jungles follow leading up the final one which piques the curiosity.

The combination of this cumulative ad can be obtained by the exhibitor in matrice form free of charge at any Select exchange. The same copy can be used as a series of "teaser" slides to be thrown on the screen in advance of play date. Further use of the idea may be carried out in the lobby by having a series of cards made up and either photographs or drawings to take the place of cuts used in the newspaper ads.

George Beban Picture Makes Hit Throughout South, Says Col. Levy

No less an authority than Col. Fred Levy of Louisville, Ky., is author of the statement that "One Man in a Million," the George Beban production, which is now making its way out of the South into the Middle West, is "a great attraction," and "unanimously voted by the entire South to the higest favor."

In Louisville, Mr. Beban and his greatest screen play, which has been obtained by Robertson-Cole for general distribution, were seen at B. F. Keith's Strand Theatre. Mr. Beban also filled in Louisville personal appearance engagements before prominent clubs and civic organizations similar to those which he made in Newark, N. J., where the picture opened at the New Brandford Theatre, in Atlanta, Ga., where it played the Howard Theatre, and in other cities, including Nashville and Memphis.

In his wire of appreciation Mr. Levy said: "George Beban opened here today the last of the southern towns in which I arranged bookings through you. I am happy to tell you that the entire South has unanimously voted Beban and his newest picture that they be elected to the highest favor possible. Picture and star a record-breaking combination. The Strand, Louisville's largest picture theatre, unable to hold crowds. Turning away hundreds at every performance. Congratulations and thanks for splendid co-operation in booking this great attraction."

BRITISH FILM COMPANY
registered, wants to increase its Capital to £25,000. Four scenarios ready to produce. (Genuine concern.) Apply Box 183, c/o Moving Picture World, New York.

Fox Film Selling at a Rapid Rate

Contracts—the surest criterion of picture merit—are recording the greatest success of her career for Shirley Mason in the production "Wing Toy," William Fox says. They are coming into the Fox offices in large numbers, and in almost every case exhibitors are asking for early playing dates.

The atmosphere of the picture is Oriental. Every Oriental custom and device was made to pass before the vigorous censorship of one James Wong, a Chinese authority, before it was incorporated in the screening, it is said. The gowns imported from China, the bric-a-brac of the furnishings, manner of salutation, even the Chinese hieroglyphics on the walls, were all submitted to this same test of authenticity.

An excellent cast interprets the various roles, it is reported. The story is by Pearl Doles Bell, who has already supplied Miss Mason with two of her greatest successes, namely, "Her Elephant Man" and "Love's Harvest." Howard M. Mitchell directed the picture.

Levin Buys Two

Samuel Levin, of the Coliseum Theatre, San Francisco, has purchased the Alameda and Strand theatres at Alameda, Cal., and plans improvements designed to give them the famous Coliseum atmosphere. Both houses will be remodelled and refurnished and the name of the Alameda will be changed to that of the Rialto.

"Poor Dear Margaret Kirby" for Release February 25

Portraying a role that affords her wide scope for a strong characterization—that of a popular young society matron and noted hostess—Elaine Hammerstein's latest production under the Selznick banner, "Poor Dear Margaret Kirby," is announced for release on February 25. The story is an adaptation of the magazine story of the same name written by Kathleen Norris. Lewis Allen Browne picturized it and William P. S. Earle directed.

From a state of affluence to the strata of mediocrity marks the decline of the Kirbys, but as usual the worm turns. Elaine Hammerstein, as Margaret Kirby, lives only for her society activities. Her husband, a Wall Street broker, suddenly receives a severe financial setback. He feels the loss keenly, and in order to recuperate his losses he asks his wife to get a loan from a former wealthy admirer. This Margaret refuses to do, but when circumstances reach a crisis, she flings her pride to the winds, revolutionizes her home and despite the scandalmongers turns it into a boarding house.

The supporting cast includes William Davidson, in the leading male role, Warburton Gamble, Ellen Cassity, Helen Lindroth and Tom Brook.

Films Gain in Berlin

A Berlin, Germany, statistical year book says attendance at picture houses now is "twenty-seven to one in favor of the spoken drama." There are 264 picture houses in Berlin, with a seating capacity of 117,000, and thirty-four legitimate theatres, with a capacity of 44,000.

"TUT—TUT. MUSTN'T HOLD HANDS IN THE DINING ROOM"
A scene from "The Silver Lining," starring Jewel Carmen, and supported by C. E. Albertson. Released by Metro.

January Was a Good Business Month for Pathe, Records Show

While the flood tide of theatre patronage was reached in the United States last spring, when the prosperity of the country was at its height, the recession that naturally ensued has been far less marked than was anticipated, according to the best information in the hands of officials of Pathe Exchange, Inc.

In checking up the returns for January of this year, the various departmental sales managers of Pathe found a very favorable comparison with the records of the same month last year. From all sections of the country this cheeriness is reflected. Beginning with "That Girl Montana," a Blanche Sweet production, Pathe will release during February such notable attractions as H. B. Warner in "When We Were Twenty - One;" Edgar Lewis', "The Sage Hen" and Benjamin B. Hampton's, "The Killer."

First release on the schedule for February is "The Devil," in which Associated Exhibitors introduce George Arliss as a screen star. Also in February the Associated Exhibitors release through Pathe the Edward Jose production, "What Women Will Do."

While the release date of Ruth Roland's next serial, "The Avenging Arrow," is not until March, advance bookings on this offering have been extraordinarily heavy, it is stated. The popularity of Ruth Roland can be judged by the fact that "Ruth of the Rockies" has already surpassed the best record ever established by any Pathe episode play.

"Double Adventure," the new Charles Hutchison stunt serial, made its debut January 23, and is another strong factor in the indications of the new year upturn of business. New subjects that had a big share in the January returns were the Tom Santschi westerns and the Holman Day series of Maine woods dramas.

Pathe short subjects on the whole, and particularly the Pathe News and the Pathe Review, recorded their highest volume of business during January.

Crowds at Pre-Release Showing of Fox's "A Connecticut Yankee"

The reputation of "A Connecticut Yankee in King Arthur's Court," which is having a pre-release run of many weeks in Los Angeles, traveled clear across the continent and brought great crowds to the trade showing at the Broadhurst Theatre, New York, last Tuesday (February 1), Fox says.

It was to prove the "pull" of this Mark Twain masterpiece among all classes of people that it was introduced on the west coast and then brought it east. It has been running seven weeks at one theatre in Los Angeles, and will certainly go ten, at least, it is reported.

Immediately after the New York trade showing messages of congratulation began to come into the offices of Fox Film Corporation. The film is at once a gigantic spectacle, a roaringly funny comedy and a gripping drama, it is stated. The production at mid-season abundantly fulfills the promise made by Mr. Fox last summer, when he announced his plans for the season's big special production. It is in many respects the best thing the Fox Company ever has done.

As readers of Mark Twain know, "A Connecticut Yankee" tells the story of a New Englander who had an opportunity to compare the old times with the new, and the adventures of this very modern young person in the medieval court of King Arthur are extremely humorous.

A notable feature of the production is the sumptuousness of the settings. Emmett J. Flynn, the director, is noted for his accuracy in matters of detail, and he has made a picture that should satisfy the most critical and most literary lover of Mark Twain, without losing a fraction of the exquisite humor of the thing, reports say.

Fox to Present Louise Lovely in "While the Devil Laughs"

The seeming fondness of film fans for productions that have their entire locale laid in New York City, as is evidenced in the case of "While New York Sleeps," whose popularity shows no sign of abatement, says Fox, has led that company to select for Louise Lovely's next starring vehicle a story written by George William Hill and called "While the Devil Laughs," in which the entire action transpires in the world's first city.

The story concerns chiefly the efforts of Mary Franklin, a girl of the East Side slums, to rise above the level of her surroundings and emancipate herself and her impoverished family.

While the story has to do chiefly with life in New York's submerged tenth, a deeply religious note is sounded all through its presentation by the introduction of a character known as "The Singing Prophet." This odd personage, who "sings for little children and for those who weep," makes his influence felt at various moments of stress and danger.

It is said that Louise Lovely has a greater opportunity to exercise her undoubted talents in the leading role of this picture than in any part heretofore offered her. The supporting company was very carefully selected, and the direction, which was in the hands of the author, Mr. Hill, is exceptionally good, it is stated.

The film, in the opinion of Fox officials, is one of the most worthy productions of their present output, and one that will go a long way toward meeting the demand for good uplifting film stories containing the maximum of entertainment.

Proper Names for Characters

One phase of motion picture making which has been given generally little or no consideration in the past, is the naming of characters, according to Robert G. Vignola, director of special production for Cosmopolitan-Paramount, whose current release is "The Passionate Pilgrim," by Samuel Merwin.

Prompted solely by a desire to tighten up the loose ends of production which retard the development of the motion picture, Mr. Vignola declares that this phase is worthy of the best attention and sincerest efforts of the author, director, and producer because of its potential value.

"Trapping the Bob Cat" Will Be First of "Bob and Bill" Series

March 6 will be the date of release of the first offering in the "Adventures of Bob and Bill" series of single reel adventure stories produced by Cyrus J. Williams and directed by Robert North Bradbury.

These are said to be one of the most distinctive novelties brought before the public in some time. The first release will be "Trapping the Bob Cat," in which the trapping of the animal in his native haunts and by the methods in practice by woodsmen becomes the important situation of a comedy-drama of outdoor life.

The human actors are two boys skilled in woodcraft. The boys are twins and the sons of Mr. Bradbury, who directed the picture.

The three pictures are "Trailing the Coyote," "Catching a 'Coon'" and "Outwitting the Timber Wolf." The producers are said to have succeeded in consistently maintaining throughout the series the principle of presenting real adventure in pictures having story value.

GOOD judgment is to a large degree responsible for the ever increasing preference of producers and exhibitors for ***Rothacker Prints.*** Our part in this condition is the result of long years of experimenting and constant tests.

To produce prints abundant in high lights, soft gradations and clear cut definition is an art as essential to screen success as that of a ***Marshall Neilan*** or a ***Charlie Chaplin.***

The superior excellence of a ***Rothacker Print*** is so apparent on the screen that sound business judgment obviously should prompt the producer to meet the exhibitor — more than halfway — by sending him exclusively ***Rothacker Prints.***

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FILM MFG. CO. CHICAGO, U.S.A.

There are reasons— Come and see them.

Founded 1910 by Watterson R. Rothacker

Pauline Frederick Stars in Goldwyn's "Roads of Destiny"

Following the success of "Madame X," Goldwyn Pictures Corporation says it is releasing another powerful drama in which Miss Frederick is the star. The new release is "Roads of Destiny," an adaptation of Channing Pollock's stage success, which, in turn, was suggested by the O. Henry story of the same name.

From all parts of the country Goldwyn is receiving reports of new records established by "Madame X," and it is generally conceded that never in her career as a screen star has Miss Frederick given an emotional performance of such compelling force. In "Roads of Destiny" she has a role fully on a par with her characterization in Alexandre Bisson's drama.

The fame of the star and the play, also a title of sure box-office appeal, make the foundation for out-of-the-ordinary exploitation, it is stated. In the screen version of "Roads of Destiny," Rose Merritt, acted by Miss Frederick, finds that she cannot escape the fate which guides her life, no matter where she goes or what she does. The picture is really a graphic and dramatic presentation of three complete stories subtly interwoven and surcharged with emotion.

Points to be played up are the engrossing story, the gripping characterization, the marvelous acting of the star and the supporting cast, the fascinating twists and turns of the action, the question of destiny—"Can a man overcome his fate, or is the unwritten word unescapable?"

Milton Crandall Joins Equity to Exploit Young Productions

Milton D. Crandall, one of the most popular and successful exploitation and publicity men of the country, has joined the Equity staff. His duties will embrace every angle of assistance in the exploitation of the Clara Kimball Young productions, particularly the last two, "Midchannel" and "Hush." The news of Crandall's connection with Equity comes at the end of several months of standing invitations extended to him by Joseph I. Schnitzer, head of Equity, to sign up as exploitation director. Crandall's state-right interests in Cleveland and Cincinnati delayed his acceptance until recently.

Crandall's first blow in behalf of Clara Kimball Young was struck two weeks ago and is typical of his unfailing methods of exploitation. By hoo ing up the showing of Miss Young's fourth production, "Midchannel," with the local Hoover campaign in Syracuse, N. Y., he attracted widespread enthusiasm for the Equity star and the Equity picture and crowded the Savoy Theatre to the doors for a full week. He is now in Dallas, Texas, paving the way for the successful personal appearance of Miss Young at the Lynch theatres.

As a sponsor of motion picture welfare, Crandall occupies another prominent place in the industry. He has actively assisted in defeating bigoted censorship of the movies. He addressed the Kansas and Ohio legislatures on several occasions. Recently he spoke at the anti-blue law convention in Cleveland, where the mayor and some congressmen followed him.

"ROBERT, YOUR THOUGHTS ARE NOT HERE—YOU MUST FORGET CHICKENS!"
Douglas MacLean in a scene from his new Paramount picture, "Chickens"

Cut Out the Kisses

Spooning in picture houses in Gloucester and other southern New Jersey towns must stop, say the managers, following complaints that it threatened to rival the screen in popularity.

The sponsors say they will go to law to uphold their rights.

Metro Officials View Special Showing of "Without Limit"

Cutting and titling of "Without Limit," the George D. Baker production of S-L (Sawyer and Lubin) Pictures, which has just been completed, in Metro's New York studios, is now finished, and the picture was given a recent special showing before Richard A. Rowland, president of Metro, and other officials.

Mr. Rowland said he is highly pleased with the picture, which Metro will release in the fairly near future. It was adapted to the screen from Calvin Johnston's story, "Temple Dusk," in The Saturday Evening Post.

The story "Without Limit," which was "Temple Dusk" when it appeared in The Saturday Evening Post, dealt with the mad marriage of a girl and youth at a drunken supper party and their entrance into the Versailles gambling house, where the boy lost at play and then forged a check. Thus, across the current of their lives, projected the being of Clement Palter, the aged gambler, as well as the clergyman father of the boy who had committed a felony.

This curiously involved but fascinating narrative presented great difficulties to its portrayal on the screen, but it has been successfully achieved, it is stated.

A notable cast headed by Anna Q. Nilsson was assembled by Mr. Sawyer and Mr. Lubin.

New Allison Picture

"Dated," a story from the pen of Maxwell Smith, which aroused wide interest when published in The Saturday Evening Post, will be produced by Metro with May Allison in the principal role.

Filming of the picture will be started at once by Bayard Veiller, chief of productions at the company's West Coast studios.

Dempsey to Test Law

Jack Dempsey will test the constitutionality of the federal act, which prevents the transportation from state to state of moving pictures of prize fights.

"Don't Neglect Your Wife," a Goldwyn Film, Ready for Release

The first story written directly for the screen by Gertrude Atherton, produced by Goldwyn Pictures Corporation under the title of "Don't Neglect Your Wife," is regarded so highly by Goldwyn officials that it has been decided to release it immediately, thereby, it is said, giving exhibitors an assured success with which to follow the early pictures in Goldwyn's fourth-year group.

Mrs. Atherton remained at the Culver City studios during the filming of her photoplay and collaborated with Director Wallace Worsley on the production from the writing of the continuity to the final editing.

The action of the photoplay takes place in the best social circles of San Francisco, ending in what used to be the infamous Five Points section of New York City.

The old Five Points section of New York was built on the studio lot at Culver City with the utmost fidelity, it is stated. Old prints of the section as it then appeared were obtained from the New York Historical Society, and were copied detail by detail by Cedric Gibbons, Goldwyn's art director, and his staff.

Lewis S. Stone and Mabel Julienne Scott head the all-star cast in roles that give them the best acting opportunities of their screen careers, according to statements. Wallace Worsley, who directed "The Penalty," wielded the megaphone on "Don't Neglect Your Wife!"

O'Brien Stars in Selznick Picture

A notable array of screen players have been assembled to support Eugene O'Brien in his forthcoming production under the direction of William P. S. Earle, Selznick says. First scenes were shot recently at the Selznick Fort Lee studios.

Martha Mansfield will play opposite Mr. O'Brien, while Katherine Perry, who has played the lead in two of Owen Moore's recent pictures, will also lead in be seen in a prominent role. Another well known member of the cast is Nita Naldi. Edwin Sturgis and Lynn Shores, both prominent stage and screen actors, Warren Cook, Ciecel Ward, Charles Prague, George Lessee and Gladys Carpenter are the members of the cast.

The author of the forthcoming production is Ralph Ince.

Robertson-Cole Exploitation Plans for Max Linder Comedy

"Seven Years' Bad Luck," with Max Linder, which Robertson-Cole is shortly to release as a super-special production, lends itself well to exploitation of all sorts and of this fact full advantage is taken in the elaborate advertising campaign which the distributing company has just issued on this subject.

In the large press book, which has just been published, exploitation takes up three full pages, the first two of which are headed "Turning Broken Mirrors Into Horse Shoes." Around this title are worked all manner of humorous figures illustrating the familiar articles of everyday life which are linked with superstition and which are concerned with the story. These include looking glasses, shoes, cats, the numeral "13," umbrellas, salt shakers, pen and ink, horse shoes, the numeral "7," hairpins and other articles.

On these pages are set forth a great variety of teaser campaigns, tie-ups, stunts of all sorts and advertisements which may be used by the enterprising exhibitor to draw in the direction of his theatre much additional business. For instance, there is the "Horseshoe Matinee." Says the exploitation book: "For your opening advertise a 'Horseshoe Matinee.' Advertise that you will pay the war tax for all children who bring a horseshoe to your theatre for this matinee. For the average exhibitor this would mean that he would get a horseshoe for each 2 or 3 cents he expends. This is very cheap advertising when you figure that these horseshoes will be an extremely valuable lobby display, and when they are of no further value they can be sold as old iron to the junkman for very little less than what they cost."

Another clever scheme is worked around the idea that the audiences which see "Seven Years' Bad Luck" will laugh so strenuously that they will burst buttons off their clothing. "Advertise," says the press book, "that you have engaged tailors and seamstresses who will be in attendance at all performances to sew on burst buttons. Follow this ad up with another pleading with all patrons of your theatre to bring additional supplies of buttons with them as your seamstresses and tailors have run out of stock."

Pathe Says Investigation Shows Encouraging Outlook for Serials

A searching investigation of general business conditions as they apply in particular to photoplay serials has failed to reveal any evidence in support of recent but fast-fading opinions of an "all-pervading business depression," Pathe says.

Such a survey, completed a short time ago by Pathe, not only refused results indicative of existing or threatened depression but offered the most emphatic encouragements of the elaborate serial program mapped out by Pathe last summer for 1921.

The serial producing and releasing plans therefore will be carried out to the letter, it is said, and with renewed confidence in the outcome of schedule based on more extensive lines with regard to episode productions. The quality of production displayed in the first two releases in 1921, "Double Adventure" with Charles Hutchison, and "The Avenging Arrow" starring Ruth Roland, will be standard for the serial offerings of the year.

It is said that in a mass of material obtained by Pathe from exhibitors, many expressions direct from the box office leave little doubt of the sustained popularity of the episode film, it is stated.

Three of Pathe's serials which attained great popular success last year are "Ruth of the Rockies," "The Phantom Foe," and "Daredevil Jack." Very recent accomplishments of these pictures show that the success they registered at the time of release has not suffered any depression.

Arbuckle and Gish Pictures on February 6 Made it Comedy Day

February 6 was comedy day on the Paramount release schedule, for both the features listed for that day, Roscoe (Fatty) Arbuckle in "Brewster's Millions" and Dorothy Gish in "The Ghost in the Garret." No better guarantee of the merit of the first picture could be offered, Paramount says, than that it was directed by Joseph Henabery, who not only directed Arbuckle in his first stellar feature comedy, "The Life of the Party," but also put Douglas Fairbanks through his paces in three of his best pictures.

In transferring to the screen the Melville Stone-Winchell Smith play, based upon George Barr McCutcheon's popular novel, Messrs. Woods and Henabery introduced some novelties which were impossible of incorporation in the play. These were two sets of scenes which served to introduce the story proper, showing Monte Brewster at the ages of one and five. At the age of one he is seen in infant clothing, lolling in a baby carriage and sitting in a high chair. At five, he is shown in velvet knickerbockers. Special furniture and settings had to be built and double exposure resorted to, in order that the huge "youngster" would not be grotesquely out of proportion to the other characters and to the surroundings.

The Dorothy Gish picture was directed by F. Richard Jones, who in like capacity assisted Miss Gish to such success in "Flying Pat." The story was written by Wells Hastings, one of the foremost of this country's humorists, who wrote "Turning the Tables" for Miss Gish about a year ago.

Flynn Moves

J. M. Flynn, former manager of the First National exchange in Philadelphia, and with the Robertson-Cole exchange in Albany, N. Y., has taken charge of the Detroit branch of Robertson-Cole, succeeding Frank Gebhardt, who has assumed management of the W. W. Hodkinson office in Philadelphia.

Butterfield Active

W. S. Butterfield of Battle Creek, Mich., who operates a big circuit of theatres in Michigan, has taken over the Majestic Theatre in Port Huron and plans extensive remodelling.

Cast Named for Ruth Roland's Serial "The Avenging Arrow"

The complete cast to support Ruth Roland in "The Avenging Arrow," which Pathe will release March 13, reveals the names of players who have never before appeared with this star. The leading man is Edward Hearn, who appeared as juvenile lead with Jack Dempsey in "Daredevil Jack."

Virginia Ainsworth and Vera Sisson have the two principal feminine roles of the support. Miss Ainsworth in the heavy role and Miss Sisson in a character role. The other prominent parts present Otto Lederer, S. E. Jennings, William Steele, Chief Big Tree, Frank Lacteen and Robert Chandler.

The settings for the play, which is reported to have unusual artistic merit, were designed by Jack Okey, art director of the Brunton studios, where the picture was made.

England Invaded

Although British exhibitors have put a ban on German films until 1923, the films are already in London and it is said they are likely to be shown on English screens in the near future. Germany can now import 15 per cent of the number of films shown during the year. That means not more than about 150 dramas of average length. The United States can probably get 100 films into Germany. Great Britain may get none in.

Vitagraph Exchange,
1229 Vine Street,
Philadelphia, Pa.

I want to take this opportunity to tell you how proud I am of being able to present "DEAD MEN TELL NO TALES," now being shown at this theatre, also a few facts regarding it.

This picture has broken every record ever established by this theatre, since it has come under our control three years ago. We played not only to more people, but turned away at least 10,000 on Monday, the first day of its showing.

We have played practically every big production, but never before have we received so many pleasing comments and congratulations as we hear from the lips of those fortunate enough to be admitted.

Nothing would please me more than to run the picture another week, as I feel sure we could play to capacity, but owing to our policy it is impossible to do so.

I want to congratulate you on this wonderful production and not only wish, but am confident, that you will derive from it all the benefits of which all good pictures are deserving.

Very truly yours,

(Signed) H. STEVENSON,
Manager, Knickerbocker Theatre.

Mastbaum and Gordon Circuits Book "The Devil"; Blocks Traffic in Albany

Bookings of the Mastbaum Circuit of theatres in Pennsylvania and the Gordon Circuit of New England are among the high lights of last week's accomplishments of Associated Exhibitors' production, "The Devil," in its triumphant procession over the country following sensational successes at pre-release showings in New York, Brooklyn, Buffalo, Lawrence, Mass., and Albany, N. Y.

Due to conditions obtaining in the booking engagements of these two theatre circuits the booking of "The Devil" for early showing certifies the box office merit of this production.

The successful showings made by "The Devil" at pre-release presentations at the Strand, Brooklyn; Shea's Hippodrome, Buffalo; Rialto, Lawrence, Mass., and the Strand, Albany, has spread far and wide the fame of the picture as one having mighty box office appeal and rare artistic merit.

"The Devil" carried its record-breaking ways into New England after proving its worth in New York. At its pre-release engagement at the Rialto, Lawrence, the Arliss picture played to capacity throughout the week of January 25, thereby living up to the expectations of Andrew J. Cobe, manager of that house, which he expressed to Pathe in a letter as follows: "We opened with 'The Devil' to the biggest business ever done in this house. The picture went over splendidly and every one was very much pleased with it. I look forward to a record-breaking week, despite the zero weather."

"Blocking the traffic" is an ambition to which many shows have aspired and a chosen few attained, among them "The Devil" at its premiere in Albany. To this achievement the following telegram, dated February 5 to Pathe from Albany bears testimony: "Strand played to capacity all performances today. Traffic blocked for two blocks tonight. Largest crowds since opening of house."

The picture duplicated its success in the New York vicinity at presentations in Cincinnati and Cleveland.

The dates of its presentation at the various houses in the Mastbaum Circuit and the Gordon Circuit have not been announced as yet, but an early engagement in the leading theatres of these two chains is planned.

Tom Moore's Rialto Draws Well with "Hush" Despite Opposition

Tom Moore, owner of the Rialto in Washington, D. C., one of the city's first-run houses, thought long before he booked "Hush," the latest Clara Kimball Young production, for a week's run at his house, says Equity. Under normal conditions, this production would have been booked much earlier, but conditions in Washington recently made a delay advisable. In the first place, the decrease in the number of government employes hurt attendance, and, besides, Washington has been visited lately with a succession of the foremost program pictures available.

Moore waited for a favorable opening for "Hush," as he wanted it to be the single attraction of the city during its run. But, as luck would have it, one opposition production after another appeared, so that Moore's patience gave out, and "Hush" was finally scheduled for the week of January 23. The conditions confronting the run of the Clara Kimball Young production were far from favorable. Attendance was one the wane, the weather was consistently inclement and "Passion" was booked for the same week at the opposition house.

This was one of the severest trials any Young production ever faced. That "Hush" emerged successfully is now showed by the report from Moore, which arrived this week in Equity headquarters and was confirmed by Peter Oletzky, the Equity franchise holder of the territory. Surpassing all expectations, "Hush" brought more money into Moore's box-office than any previous picture since the slump period.

American's "Sunset Jones" Posters Skillfully Designed

Striking and attractive posters which show skillful designing, with an eye to the psychology of picture goers, and business getting for exhibitors, the American Film Company says composes the series for its latest "Flying A" special, "Sunset Jones." These include two three-sheets which are particularly strong not only because they are striking pictures, but they carry the atmosphere of the drama and reveal the character of the story to an unusual degree, it is stated. One is a scene around a campfire in the mountains, the other a dramatic still of the dance hall scene showing Charles Clary supporting the wounded sheriff in his arms, while the excited crowd is gathering around them in the background.

The six-sheet shows Clary defying the outlaw "villain" of the play when all the others ahave been cowed by terror of the rascal, while the one-sheet is an unusually fine "Western" poster, portraying the officer of the law and a group of mounted cowboys. The twenty-four sheet is an amusing scene in which Kathleen O'Connor, who carries the leading role, is seen demonstrating the fact that there is a strong love element in the photoplay.

Extensive Alterations

W. P. Nichols, of Vancouver, owner of a large chain of theatres in British Columbia, has booked "Last of the Mohicans" from Associated Producers for the opening of the Rialto Theatre, Winnipeg, Manitoba. The Rialto was formerly the Majestic Theatre but for a number of weeks past workmen have been busy with the reconstruction of both the interior and exterior of the house, making it practically a new structure. The improvements include a new brick front, new entrance, new balcony, new seats, new heating system and new projection machines. The theatre is also being redecorated. When rebuilt the Rialto will seat 1,000 people.

Arrangements Are Nearly Ready for Release of "The Barbarian"

A business increase of approximately thirty-five per cent during the month of January as against the month of December is reported by the Pioneer Film Corporation. According to officials of Pioneer this is indicative of the attitude of exhibitors in all sections of the country to book only features and serials of recognized merit and of certain box office appeal.

The Nick Carter pictures, produced by Broadwell, and which are made up of fifteen two-reelers, are establishing a new record for pictures of this character, it is stated. "Finders, Keepers," starring Violet Mersereau, and one of the latest releases of the New York exchange, is meeting with splendid success, according to reports. It will be relased nationally in the very near future.

"The Barbarian," starring Monroe Salisbury, is the next important Pioneer release, and will be seen in these parts for the first time within the next few days. A Broadway showing of a new Pioneer release has been contracted for. This feature will be "His Brother's Keeper," an American-Cinema super-special.

Vice-President and General Manager M. H. Hoffman, in commenting on several other new releases, told of the scheduled release of the "Mystery Mind," produced by the Supreme Picture, Inc. This serial was written by Arthur B. Reeve and John W. Grey.

Bebe Daniels Film Booked at Rialto

Bebe Daniels, starring in "She Couldn't Help It," has been booked by Dr. Riesenfeld for the Rialto Theatre for the week of February 20. This is Miss Daniels' third Realart picture, and with its appearance at the Rialto a 100 per cent. record of Broadway showings for "the good little bad girl," is maintained. The other two "You Never Can Tell" and "Oh, Lady, Lady," appeared at the Rivoli and Rialto theatres respectively.

"She Couldn't Help it" is an adaptation of Miriam Michelson's popular novel, "In the Bishop's Carriage." The scenarist is Douglas Bronston and the director Major Maurice Campbell.

In this picture Miss Daniels is seen in the role of a girl who becomes a thief through the bad influence of one man and a great artist who goes straight, through the good influence of another man. Emory Johnson is the star's leading man.

Seek New Theatre

The Collings Theatrical Enterprises, owners of the Burke Theatre on Market Square, Kenosha, Wis., expects to lease the Virginian Theatre on Wisconsin street. Negotiations are under way.

LeCocq Sells Out

Chester LeCocq has sold the Star Theatre, New Sharon, Iowa, to Elmo Hoffman.

BEBE TAKES A DIP

Bebe Daniels, whose new Realart picture is called "Ducks and Drakes"

In the Independent Field

By C. S. SEWELL

National Exchanges to Distribute Drascena Film "Welcome Children"

Charles M. Conant, President of Drascena Productions, Los Angeles, announces that an agreement has been entered into whereby National Exchanges, Ins., will distribute the first feature to be produced by his company, "Welcome Children."

This production is described as a most unusual feature comedy-drama and was directed by H. C. Matthews, and enacted by a carefully selected cast of players.

Hunter Bennett, vice president and general manager of National Exchanges, Inc., says that in "Welcome Children," have secured one of those 'rare finds' in feature productions, of which only a few are produced each year. It is not only one of the most charming pictures of its kind I have ever seen on the screen, but one which combines all the heart interest of such pictures as 'Mickey' and others of a similar nature.

"It is a picture which will appeal to all classes, and assuring the Exhibitor 'maximum box office results.' I personally believe that 'Welcome Children' outside of 'Mickey' will smash attendance records of matinees, which will tend to increase the night business of a theatre.

"I have in the past directed the sale of some exceptional box office pictures, none of which, however, exceeded the possibilities of this one.

"This production combines all of the qualities of best pictures. It has heart interest, good clean comedy, thrilling scenes and a punch throughout.

Jans Sells Four

Herman F. Jans announces that as the result of considerable negotiations and telephone calls to Los Angeles, he has sold to the T. W. Chatburn Enterprises the rights to the special feature "Madonnas and Men," and the three Olive Tell productions, "Love Without Question," "Woman's Business," and "Wings of Pride," for California, Nevada and Arizona.

Sales Reported on Joan Feature

The five-reel Fanny Ward feature, "She Played and Paid," has been purchased by Peter Oletsky of Federated Film Exchange, of Baltimore, for Delaware, Maryland, District of Columbia and Virginia and to Frank Warren, of the Standard Film Exchange of Kansas City, for Kansas, now announces the Joan Film Company who further report that now only four territories remain unsold on this production.

It is stated that both of these sales are the direct result of the excellent showing made by this production in the territories in which it has already been released, and the effective exploitation prepared by Joan to accompany this feature.

The Outlook Is Encouraging

EVERYTHING is beginning to look rosy all along the line. Encouraging reports are being received from various branches of the industry, and the independent field, far from trailing behind, is in the very forefront of the army of prosperity.

Elsewhere in this department is an article containing expressions from several prominent independents who are unanimous in their statement that the worst is over, that buyers and exhibitors are showing renewed interest and that territorial sales are beginning to boom.

Production activities are increasing, many offices are being enlarged and other concrete evidences appear on every hand to back up the enthusiastic reports. Every day brings announcements of new companies which are entering the state rights field.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, is in the West to secure additional productions for his company which will enable it to offer one feature a week in addition to short subjects. Victor Kremer, who has just returned from a visit to large exchanges, is overflowing with optimistic reports from exchangemen and exhibitors. Similar reports are received from Irving Lesser on the Coast. Herman F. Jans within the last few weeks has closed out the territory on his four productions and is enlarging his offices and Joe Brandt has returned from a trip to Canada and New England, in which he met with great success in disposing of territory on his company's productions, while Jacques Kopfstein has announced a complete list of franchise holders for his company's first offering.

Reports from other state rights distributors are all in the same vein and indicate a rising market, while our own "Rubberneck" tells in his own inimitable way of the increase in production activities in Los Angeles.

The one point that is stressed by practically all of the distributors is the fact that during the period of "readjustment" there was on every hand evidence of more careful buying, and that exchangemen everywhere are using more discrimination, declining to buy poor pictures simply because they are cheap, but insisting on quality productions with box-office pulling power, realizing that it is this type of picture on which the success of the independent market lies.

Altogether, it would appear that conditions are fast righting themselves and that a most prosperous era is dawning in the independent field.

C. S. SEWELL.

Arrow Handling Screenart Films

Arrow Film Corporation announces it is handling the distribution for Screenart Pictures Corporation of ten feature reissues listed in our last issue, in which Dustin Farnum, Kitty Gordon and other well-known players are starred. They will be released as a series, the first being "The Light of Western Stars," with Dustin Farnum.

New prints, new paper, photograph press books and other advertising material have been prepared for this series which it is announced is being sold at an unusually low figure.

Bert Lubin Makes Two More Sales

In addition to the sales already reported, Bert Lubin announces he has sold his second production, "West of the Rio Grande," to Peacock Productions, of Kansas City and St. Louis, for Kansas and Missouri and to Motion Picture Distributing Company, of Boston, for the New England states.

Mr. Lubin announces that stories regarding the star, Allene Ray, will appear in the April issues of the Brewster fan publications, Motion Picture Magazine, Shadowland and Classic, Miss Ray having won the 1920 Fame and Fortune competition conducted by these publications.

Aywon Moves

Because of a large increase in business, Nathan Hirsh announces the Aywon Film Corporation has taken larger offices at 729 Seventh avenue on the sixth floor. The suite will be under the managership of Melvin Hirsh, and the business of the Aywon Film Corporation of releasing and marketing state rights films will be attended to in these enlarged quarters.

An Unbeatable State Right Combination

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In the Independent Field

Urban to Show His Natural Color Pictures at Canadian Club Dinner

Examples of Kinekrom, Charles Urban's new Natural Color Process for motion pictures, will be shown on February 18 at the nineteenth annual dinner of the Canadian Club at the Hotel Astor.

Until now Kinekrom has never been shown outside of the Projection Theatre at the Urban offices.

The new Natural Color pictures controlled by the Urban-Joy patents will be ready for the general motion picture market sometime next autumn when the projection machines necessary to their operation will be completed in sufficient number. These machines, known as the Duplex Color Projector, also show black and white pictures. The change is made by the simple throwing of a lever.

Mr. Urban will be a guest at the dinner, as will other officials of the Urban organization. Roy F. Soule, general sales manager of the Urban Motion Picture Industries, Inc., will be one of the speakers.

The toastmaster will be Rev. Dr. Henry van Dyke and the guests of honor, Lieutenants L. A. Kloor, Walter Hinton and Stephen A. Farrell, the three naval officers who had that nerve-racking experience after their balloon landed them in the Canadian wilds a few weeks ago. There will also be several additional prominent speakers.

Motion picture exhibitors who will soon have a similar opportunity will notice that all the faults of the old Kinemacolor have been removed. It is announced there is no fringeing, no flicker, or strain on the eyes.

Jawitz Moves

Charles Jawitz, general manager of the Popular Film Exchange, New York announces the removal of this exchange to larger offices on the seventh floor of the Godfrey Building, 729 Seventh avenue. Increase in the volume of business and the necessity for additional space is given as the reason for the securing of new quarters. Mr. Jawitz further announces that with the opening of the new offices, he will inaugurate a policy of bigger and better pictures for the exhibitors of New York.

C. B. C. Has Two-Reel Westerns Produced on Co-operative Plan

Coincident with the announcement by C. B. C. of the comedy-thriller type of picture as exemplified in the newest Hallroom Comedies, that company also announces another innovation in the production line, which consists of a series of two-reel western productions which will be released as part of the Star Ranch Western series.

The novelty in this instance lies in the conditions under which these pictures were produced. The director, Mr. Hatton conceived the idea of producing pictures of a strictly co-operative basis, so go he gathered together a cast who agreed to act without pay until the films were sold, he then rented studio space and expended enough to simply cover the mechanical necessities.

On this basis, four two-reel westerns were made, in which it is stated every member of the cast expended their utmost in ability and intensive work with the result that the pictures are declared by Joe Brandt to be the best thrillers he has ever seen.

"Hallroom" Sales

C. B. C. Film Sales Corporation reports the following sales: New Hallroom Boys series to Specialty Film Importing, Ltd., of Toronto, Calgary, Vancouver and St. John; and to Arrow Photoplays, of Denver, for Colorado, Utah, New Mexico, Wyoming, Idaho, Montana, Oregon, Washington and Alaska.

Screen Snapshots were also sold to Arrow Photoplays of Denver, Colorado, for the states listed above.

Wheeler Oakman to Be Starred in Features by Irving Lesser

Wheeler Oakman, who has appeared in featured roles in a number of unusually successful productions during the past few years, will be starred by Irving M. Lesser in a series of western features to be known as the "Bronco Boy" series, which is the character he portrayed in "The Spoilers."

The Oakman pictures will be five reels in length, and he will be surrounded by a capable cast. The star will have his own studio in Los Angeles and production work will commence immediately. The Oakman company will be the second production unit under Mr. Lesser's control.

Mr. Oakman has appeared in the following successes: "The Spoilers," "Mickey," "The Virgin of Stamboul," "What Women Love," The Ne'er-Do-Well," and others.

Many Prominent Houses Showing Arrow Sport Pictorial Films

Grantland Rice's Sport Pictorials which are being produced by Jack Eaton and distributed by the Arrow Film Corporation, are playing in some of the best theatres in the United States. For instance, "Leading a Dog's Life," is being shown at the Capital theatre. This is the fourth release to play at the Capitol theatre and "The New York Times," in reviewing the Capitol bill last Sunday, stated that "The brightest feature on the Capitol bill this week is Sport Pictorials."

The Sport Picorials are also being booked into the New Howard theatre in Atlanta, Ga., and many other big houses. They are single reelers and each one deals with a different sport. The titles are all written by Grantland Rice, the well known sporting writer whose stories on sports are printed in fifty-six different large daily newspapers throughout the country.

Jack Eaton, it will be remembered, was manager of the Strand Theatre, New York, until about six months ago.

INDEPENDENT PRODUCERS
AND
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I have successfully handled Illinois Rights for many of the largest Independent Features that have ever been released.

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In the Independent Field

Jans Moves

Herman F. Jans, president of Jans Pictures, Inc., the Jans Film Service and the Goodwin Theatre is moving his offices into fore spacious quarters which will occupy the entire Forty-ninth street side of the tenth floor of the Godfrey Building at 729 Seventh avenue, and announces this enlargement is necessitated by the tremendous growth both of the exchange and the producing company.

The new offices are tastefully decorated and have been laid out in accordance with the interlocking office system so as to promote maximum efficiency.

Reelcraft Sales

The Reelcraft Pictures Corporation reports the sale of its series of Paragon single reel comedies, featuring George Clarke, to Thomas A. Branon of the Eltabran Film Company of Charlotte, North Carolina, for that territory.

The Electric Theatre Supply Company of Washington has also purchased the rights in that territory to the series of Paragon comedies. Negotiations for Reelcraft were handled by George West, territorial salesman.

Matthews Joins C. B. Price Co.

George I. Matthews has been appointed special representative for Pricefilms, Inc. He is now covering Eastern territory for the company and closed Philadelphia territory a few days ago on several Price productions. He will next visit Washington, Baltimore and Pittsburgh and arrange trade showing of "Your Daughter and Mine."

Mr. Mathews was formerly a bond salesman, and since entering the film field has been associated with the laboratory end of the business.

Leading Distributors Enthusiastic Over Outlook for the Independents

Enthusiastic reports are being received from prominent distributors in the independent field regarding conditions and it seems to be the unanimous opinion that the temporary period of depression is rapidly becoming a thing of the past. Many new productions are under way, several of the distributors and exchanges are enlarging their offices, sales are increasing and new companies are entering the field. Altogether the outlook is distinctly encouraging.

Dr. W. E. Shallenberger, president of Arrow Film Corporation is now in the west arranging for several additional productions to be added to the list of Arrow releases which will enable this company at an early date to offer one feature a week in addition to the regular line of short subjects. P. B. Dana of the same company reports that advices from the company's special field representatives indicate that business is picking up everywhere and exchanges are buying more and better features than they did last year, and in fact that Arrow is ahead of the same period for last year.

Joe Brandt of C. B. C. Film Sales Corporation has just returned from a tour of Canada and New England and reports the successful culmination of contracts for the "Hallroom Boys" comedies covering Canadian contracts, and "Star Ranch Westerns for New England.

Victor Kremer made an extended tour visiting practically all of the larger exchanges between New York and Kansas City and is very optimistic over conditions. "In the cities I have visited," said Mr. Kremer "there has been no reduction in admission prices and the attendance is as good as it has been for the past couple years. Exchanges are getting more for their goods and are doing increased business. All of the men I have met tell the same story, and it would appear that the ripple on the sea of prosperity was but the matter of a moment and has passed away. They all report large sales and a great demand for the future.

Irving M. Lesser, who is producing in the West is so pleased with conditions that he has aded a new production unit to his forces and will make a series of productions starring Wheeler Oakman. He is convinced that the period of readjustment has passed. "There is a big future in store for the independent producer says Mr. Lesser, and I will in a short time add still another production unit to my banner. Here in Los Angeles a number of new studios are being erected, and everything points to prosperity. New theatres are being erected in all parts of the country and they will need and demand good pictures.

Jans Pictures Company report that within the last two months they have closed out practically the entire territory on their four productions "Madonnas and Men" a special feature and three Olive Tell productions; also that the distribution and exchange activities have so increased that it has necessitated moving to larger offices.

Aywon Film Corporation also has moved into larger offices due to the rapid increase in business, and Associated Photoplays announce plans for handling a series of features starring Doris May, which will give them a schedule of one picture a month.

Dominant Pictures Corporation notwithstanding the short time it has been in business has already suceeded in closing out the entire territory on a series of two-reel westerns.

Independent Films Association have taken over the Griffith studios to house four production units for the company.

Capital Film Corporation is erecting a new studio in Los Angeles in which the series of Lester Cuneo features will be produced, and W. D. Russell, of Russell Griever and Russell, reports from the Coast that many of the pessimistic rumors are unfounded and everyone should be optimistic, as the industry is going ahead on a more stable foundation and the future looks great, and his company will have thirty-six features a year.

From every hand comes additional evidence of the soundness of the independent market and the belief in its future. Taken all in all, the outlook is certainly encouraging.

Clark-Cornelius Has Big Special "Hearts Aflame" with Jane Novak

The first of their 1921 releases which the Clark-Cornelius Corporation will offer on the independent market will be the Jane Novak spectacle "Hearts Aflame" This picture is in six reels and is described as a big spectacle of American life. The cast in addition to fifteen principals, is said to contain several thousand supernumaries, and the sets are on a big scale, the entire production being built along most lavish lines.

"'Hearts Aflame' announces S. J. Rollo, general manager of the Clark - Cornelius Corporation, has been selected as the first of a series of big pictures. It is representative of the best that has been made in the motion picture business and we believe that we are establishing a high standard for the 1921 season. In marketing this picture we intend to put it on a basis that will be commensurate with its selling value. We feel that in putting it at a reasonable price we are giving the state right buyer the opportunity that is rightfully his in the purchasing of pictures."

"Hearts Aflame" has been surrounded with a wide range of advertising material. The lithographs range through three one sheets, two three sheets, a six and twenty-four sheet. In addition, there is a splendid set of lobby photos in two colors. A beautiful three-color press book, slides, black and white photos, cuts and many descriptions and a variety of smaller material for both the exchange and the theatres.

Muriel Ostriche's First Salient Feature Is Nearing Completion

Work on the first feature being made by Salient Films Ins., starring Muriel Ostrichs is rapidly nearing completion under the direction of J. Charles Davis, 2nd. The interiors have been completed and the company is now at work on the exteriors. The officials have expressed themselves as being well pleased with the results so far obtained.

Paul H. Allen is in charge of the camera work and promises several innovations. The cast supporting the star consists of Walter Miller as the lead, Harold Forshay as the heavy, together with John Hopkins, Helen Courtney, Dorothy Blackburn, Mae McIntyre, Fred Nichols and William Armstrong.

It is expected that actual filming will be completed within a week when the cutting and titling will be started; and an early release is promised.

William A. Brady presented the original play from which

Your Daughter— And Mine

was adapted.

Price films

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GREATEST SINGLE REEL IN FILMLAND
"Screen Snapshots"

In the Independent Field

Walter E. Greene Is Now Visiting Exchanges En Route to the Coast

Walter E. Greene, president of the Walgreene Film Corporation, left New York City recently on an extended tour, which will embrace a visit to every large exchange center of the United States. During this trip, Mr. Greene will attend the convention that is being held by the Federated Film Exchanges of America in San Francisco.

It is Mr. Greene's intention to include a visit to Los Angeles in his present itinerary and to confer with several independent producers covering the distribution of their product throughout the world.

Mr. Greene will not return to New York City until the early part of March, inasmuch as he will visit many southern exchange centers including Dallas, New Orleans and Atlanta.

The Walgreene Film Corporation is at present marketing the product of several well known independent producers and it is their intention to expand their organization to include several producing units ,thereby guaranteeing to state rights exchanges an ample supply of quality productions for distribution.

"Your Daughter-and Mine" Will Have Unique Book-store Tie-up

C. B. Price Company reports arrangement of additional co-operation with buyers of "Your Daughter and Mine," by means of an agreement with the publishers of the book published on the play, "Hindle Wakes," from which the screen version was adapted. Negotiations are now under way, says Mr. Price, for co-operative exploitation campaign between theatres presenting the picture and local book stores.

An excellent press book and a particularly attractive line of exploitation matter have been prepared for this production. The lobby displays are a striking feature, and are fully described and illustrated in an article appearing in the "Selling the Picture to the Public" department of this issue.

IT STRUCK MY SHOULDER
Muriel Ostriche and Walter Miller in a scene from the first picture directed by J. Charles Davis for Salient Films, Inc.

Kopfstein Announces Buyers Who Will Handle Series of Westerns

Jacques Kopfstein, general manager of Dominant Pictures, announces the list of state right exchanges that have contracted for the series of two reel Western Star Dramas and feels that the record made in disposing of this series refutes the opinion in certain quarters that business is bad. The complete list of franchise holders follows: Six New England states to Commonwealth Photoplay Company, Boston; New York City, Westchester County and Northern New Jersey to Elk Photoplays, Inc.; Southern New Jersey and Eastern Pennsylvania to Consolidated Film Exchange.

Western Pennsylvania and West Virginia to Merit Film Corporation; District of Columbia, Delaware, Maryland and Virginia to Superfilm Attractions; North and South Carolina to Elbabran Film Company; Florida, Alabama, Tennessee and Georgia to Special Features, Inc., Knoxville; Texas, Oklahoma and Arkansas to Southwestern Film Corporation, Dallas; Michigan to Strand Features; Ohio to Exclusive Features, Cleveland.

Kentucky to Big Feature Rights Company; Northern Illinois to Western Feature Film Exchange, Chicago; Indiana to W. I. Film Exchange; Southern Illinois and Eastern Missouri to Independent Film Exchange; Louisiana and Mississippi to Liberty Amusement Company, Shreveport; Kansas and Western Missouri to Phoenix Film Exchange; Colorado, Wyoming, Utah and New Mexico and Southern Idaho to Merit Film Exchange, Denver; and California, Arizona and Nevada to Consolidated Film Exchanges, Los Angeles and San Francisco.

Westart Pictures Offers Series of "Westerns" Starring Al Hart

"The Cowboy Ace" and "Flowing Gold" are the first two releases of Westart Pictures, Inc., featuring Al Hart. Five other productions have been filmed and are now in the hands of Elmer J. McGovern for editing and cutting.

"We are proud of our productions," said Roger Mitchell, sales manager, at his office on the eleventh floor of 130 West 46th street. "And that is why we are anxious for state right buyers to see them before talking terms. We are turning out a new kind of Western that is as good as any ever seen on the screen in productions of this type. While our pictures embrace the usual melodramatic situations, such as fights and chases, we have endeavored to get away from exaggerations. Our first release 'The Cowboy Ace, has a modern touch, in the employment of an airplane, piloted by a cowboy aviator. Our second release 'Flowing Gold' concerns the romance of the great oil industry in its relations to the Indian owners of the oil land, and the ranchmen and cowboys under whose pastures these rivers of 'Flowing Gold' are being pierced."

The Book
"Hindle Wakes"
will strongly advertise
Your Daughter— And Mine
Price films
1446 BROADWAY, N. Y. C.
Bryant 0799

Associated Photoplays Announce Features with Doris May as Star

Victor B. Fischer, general manager of Associated Photoplays announces that contracts have been signed by which in addition to the series of eight Helen Gibson features recently announced, his company will also distribute a series of six pictures during the coming year with Doris May as the star. This will enable the company to release to independent exchanges one picture a month, a Helen Gibson picture being the first and Doris May the second.

Miss May is well-known to film fans having appeared in Charles Ray pictures and later as co-star with Douglas McLean for Paramount.

New Hallrooms Are Comedy Thrillers

Jack Cohn of the C. B. C. Film Sales Corporation claims for his company the distinction of originating a new type of production, the comedy thriller, combining real humor and daring stunts. Mr. Cohn is well pleased at the way in which the first of these "A Dog-Gone Mix-Up" has been received by the press and public, but states the real praise is due to the comedians portraying Percy and Ferdie, and particularly to Sid Smith as Percy, for one of the coolest, nerviest and most collected pieces of work that has gone into film-making, especially in connection with his work on the top of a high building.

Set Release for "Price of Silence"

Sunrise Pictures Corporation announces that February 21 has been set as the release date for the Peggy Hyland feature, "The Price of Silence," in New York territory. The company has already put up a number of twenty-four sheet stands all over the city which are attracting considerable attention as evidenced by the correspondence being received at Sunrise offices.

Sunrise announces there will be an extensive campaign in connection with this production.

SAY "HALLROOM BOYS COMEDIES"
WHEN YOU BOOK COMEDIES — AND
WATCH THE INCREASE AT THE BOX OFFICE

In the Independent Field

A SMILE FOR YOU
Florence Dixon playing in "The Supreme Passion," being distributed by Film Market, Inc.

"The Supreme Passion" Written By Two Well-Known Stage Authors

Robert W. Priest, president of the Film Market, reports that the title of the picture announced as 'The Grand Passion" has been changed to "The Supreme Passion," as the former title has previously been used for a photoplay and announcement of his release of this picture is attracting wide attention and he is receiving numerous letters and telegrams of inquiry.

The majority of the inquiries, he states, are accounts of the magnetism of the title but that a large percentage is due to the names of the authors, Robert McLoughlin, author of "The House Without Children," and Charles T. Dazey, author of "In Old Kentucky."

Mr. Priest states he has received great praise on the box-office value of the title, one producer offering him a large sum as he desired to use it for his own picture, but Mr. Priest refused as he believed it so aptly fitted the production.

Joan to Distribute "Annabel Lee" Based on Poe's Celebrated Poem

Joan Film Sales Company announces it has secured the rights to "Annabel Lee" which will be distributed on the independent market. It is based on the well-known poem of the same name by Edgar Allen Poe. Olive M Briggs has prepared a fiction version, and the poem was put into continuity for the screen by Arthur M. Brilant, W. J. Scully, Paul M. Sarazan and Joe Mitchell Chapple, the latter also being the producer.

"Annabel Lee' is the first of Mr. Chapple's "Heart Throb" production series. It is a love story of a fishing hamlet and is said to follow Poe's poem faithfully. The cast includes Loraine Harding in the title role, also Jack O'Brien, Florida Kingsley, Louis Stearns, Ben Grauer, Arline Blackburn and Ernest Hilliard.

The story is well-known to thousands throughout the country and is a simple wholesome love story which has been produced amid colorful surroundings. There are typical views of the life of fisher-folk and a striking scene of a storm at sea at midnght. The beauty of the poem is said to have been preserved in the titling, stanzas being quoted to describe the scenes that follow. The production was directed by William J. Scully.

Fleckles Announces Exchanges in Film Distributors' League

The Film Distributors' League, which as announced in our last issue was organized by independent exchangemen throughout the country to handle the Triangle feature reissues, announces that it will also handle the Keystone Comedies and Mack Sennett comedies originally issued by Triangle. M. Fleckles, who is president of the organization, calls attention to the fact that many of the pictures were made when the stars who appear in them were not so well known or in as great demand as they are today and that reports which he has received indicate a heavy demand for these Triangle productions.

Formed in November

The Film Distributors' League, which was formed in November, consists of the following exchanges: Alexander Film Corporation, New York; Eastern Feature Film Company, of which Herman Rifkin is president; for New England States; Lande Film Corporation, of which H. A. Lande is president, operating in Pittsburgh, and with offices also in Cincinnati and Cleveland; Favorite Players' Film Corporation, of which M. Fleckles is president, and I. VanRonkel is treasurer, with offices in Chicago, Indianapolis and Milwaukee; Reliance Film Exchange, of Washington, of which Leo G. Garner is president; The Favorite Film Company, of Detroit; Supreme Photoplay Company, of which H. A. Kyler is president, with offices in Denver, also operating in Wyoming, Utah, New Mexico and southern Idaho; the Friedman Film Corporation, of Minneapolis, of which Ben Friedman is president; Eastern Film Distributing Corporation, of Philadelphia; Supreme Photo Company, of California, with offices in San Francisco and Los Angeles.

The features which the company will distribute have such stars as William S. Hart, Douglas Fairbanks, Norma Talmadge, Constance Talmadge, Frank Keenan, Charles Ray, Dorothy Dalton, Bessie Barriscale, Dustin Farnum, Gloria Swanson and Louise Glaum.

Dana Goes South

P. B. Dana, sales manager of Arrow is away on a Southern trip and will be on the road for the next two weeks. Owing to a temporary shift in special representatives, E. R. Champion, who has been covering this southern territory, has been called to New York, and Mr. Dana is making this trip to help close out some territory on a number of pictures.

Soskin Wants Films

Ike Soskin, of Soskin Photoplays, distributors of pictures throughout the Dominion of Canada, is in town and will remain for a few days looking over the field with a view of buying big features for his exchange.

He is making his headquarters with Plymouth Pictures, Inc., at 140 West Forty-second street, and independent distributors can communicate with him at that address as a deal has been consummated by which Plymouth will represent him in New York.

Sales by Sameth

J. J. Sameth announces that on "Hearts of the Range," his latest production, he has disposed of the following territories: North Dakota, South Dakota and Wisconsin to the Theatre Owners' Corporation of Minneapolis; Texas, Oklahoma and Arkansas to the H. E. Baxley Attractions, of Dallas, Tex. The picture is now booking through the Forward Films Corporation, of 110 West 40th street, New York. This is said to be a Western devoid of sensationalism, but replete with thrills and comedy.

Cutting Film

Robert W. Priest reports that "The Ne'er-Do-Well" of Rex Beach is being retitled and rearranged by the author into an abbreviated version (seven reels).

Capital Film Company to Offer Thirty-six Features This Year

W. D. Russell, of Capital Film Company, will leave Chicago on February 15 for Hollywood to complete negotiations for three new companies to produce pictures for distribution through Capital. It is Mr. Russell's plan to add a series of five-reel comedy-dramas with a female lead who is well known throughout the industry, and he has also secured the services of other well-known stars.

Another series of productions, which will be started immediately, will be a five-reel melodrama of a rural type, homely stories of everyday life in which a female star will play the leading role. It is their plan to place on the screen a series of real human adventurous stories in this series, and Capital is opening negotiations with well-known authors in this country and Canada.

These new series will bring to Capital Film Company for release thirty-six feature pictures a year including the twelve Lester Cuneo productions. The names of the new stars secured by Capital, together with their supporting cast directors and so on, will be announced as soon as possible.

A Showman's Picture
Your Daughter— And Mine
—adapted from Stanley Houghton's famous play, "Hindle Wakes"
Price films
1446 BROADWAY, N. Y. C.
Bryant 0799

SOME OF THE CHARACTERIZATIONS ENACTED BY GLORIA SWANSON IN PARAMOUNT PICTURES

Gloria Swanson in the Cecil B. DeMille productions: 1—As Leila Porter in "Don't Change Your Husband; 2—As Sylvia Norcross in "For Better, for Worse"; 3—As Lady Mary Lasenby in "Male and Female"; 4—As Beth Gordon in "Why Change Your Wife?" 5—As Ruth Anderson in "Something to Think About"

Gloria Swanson Made a Paramount Star; Exhibitors Highly Appraise Her Work

WHEN Gloria Swanson, some time within the next few days, answers the summons of the call sheet of the Lasky studio, enters the set which has been prepared under the careful supervision of Director Sam Wood and faces the cameras set and ready for action, she will have crossed the threshhold of her ambition and stepped into a new world.

For with the production of this picture, "The Great Moment," Gloria Swanson becomes a Paramount star.

Perhaps to some who, even though they be constant patrons of the best motion picture theatres and religious readers of all of the fan magazines, are still unfamiliar with the nomenclature of the picture business, this will not seem to be real news. For so popular has Miss Swanson become with the American public during the past two years, when she has been appearing in leading roles in the productions of Cecil B. DeMille, that she has come to be regarded as a star in fact if not in name.

Contest Indicates Popularity

This interesting fact could not be illustrated better than by citing the recapitulation of the figures of the numerous star popularity contests being conducted by leading newspapers throughout the country under Moving Picture World's auspices. As these figures come in from week to week the name of Gloria Swanson is always found well up among the leaders, and this in spite of the fact that those voting for her have never seen her name in electric lights, have never seen her advertised as "Gloria Swanson in ————," and whenever they have read her name either on the screen or in poster or newspaper announcements it invariably has been subordinated to the title of the picture and the name of its producer.

Exhibitors have been watching this increasing interest in Gloria Swanson, and, sensing the popular verdict as to her capabilities, they have expressed freely and frequently to Adolph Zukor, Jesse L. Lasky and other Paramount executives their well-fortified opinion that she was a real star and worthy of the name. So a star she is, and probably no screen player ever entered stardom with brighter prospects of certain success.

A Graduate of Two Reel Comedies

It was a little more than two years ago that Miss Swanson, then a recent graduate from the ranks of two-reel comedies, was appearing in dramatic screen productions of decidedly limited distribution. Cecil B. DeMille saw her in one of these pictures and recognizing her possibilities engaged her for his production, "Don't Change Your Husband." Beyond considering that the judgment of Mr. DeMille is unerring when it comes to selecting players, her debut in a DeMille picture was generally regarded as an experiment and her advent was unheralded.

In the role of the fickle Leila Porter she played opposite Elliott Dexter. Her success was instant and sensational. Then came "For Better, for Worse," in which she played the more emotional role of Sylvia Norcross and was received with even more enthusiastic plaudits than she was accorded on her previous performance. Following this she was given the still more difficult part of Lady Mory Lasenby in "Male and Female," the aristocratic young snob who fell in love with her butler.

Elinor Glyn Writes Story

Her next part was that of Beth Gordon in "Why Change Your Wife?" the woman who lost her husband because she didn't know how to hold him. And then as Ruth Anderson in "Something to Think About," charming in her girlish simplicity, rising to great heights in the tragedy of her widowhood and triumphant in her battle to regain the love which she had once spurned.

These were great roles and it was with full knowledge of Miss Swanson's beauty, versatility and distinctive charm that Elinor Glyn, the famous English novelist, came over here and wrote "The Great Moment" especially for her. Monte M. Katterjohn, one of the most capable men in the scenario field, prepared the continuity, and with Sam Wood chosen to direct, the production will start under most favorable auspices. The story is said to be replete with dramatic situations—tempestuous moments, as it were, interspersed with lighter incidents which partake liberally of the element of comedy.

William S. Hart Picture Breaks Record at Rivoli

Further evidence that William S. Hart is now at the very peak of his popularity is contained in the announcement that "O'Malley of the Mounted," the latest Hart production recently at the New York Rivoli, exceeded by $360 the receipts of "The Testing Block" on the first day of its showing at the same theatre, Paramount says. At that time, "The Testing Block," also a Hart production, broke all Rivoli records for receipts by $41.70.

The auspicious premier, Paramount believes, is the forerunner of the biggest country-wide success which Hart has yet scored. The New York newspaper critics praise the picture unreservedly. The Tribune, for instance, pronounced it "an excellent picture, perfect in every detail," and the Telegram said, "It is the best role that Mr. Hart ever had and he makes the most of it."

"O'Malley of the Mounted" is from an original story by Mr. Hart, and was both adapted and directed by Lambert Hillyer. Eva Novak is leading woman.

Plans New Theatre

Plans have been drawn and accepted for the erection of a new theatre, the Auditorium, at Lenoir, N. C., to seat 600. The building is to be owned by George O. Shakespeare and associates and R. W. Sherrill will be manager. Will open May 1.

Lynch Acquires Alamo

The Alamo Theatre, Griffin, Ga., operated for several years by A. Samuels, of Atlanta, has been taken over by the S. A. Lynch interests. Sol Samuels, former manager of the house, will move back to Atlanta to engage in other work.

Goldwyn Back from the Coast Talks of Three Big Production Issues

SAMUEL GOLDWYN, president of the Goldwyn Pictures Corporation, on his return from California, expressed his extreme interest in three immediate phases of motion picture production: 1. The lengthening time element in production; 2. The inevitable drop in actors' salaries, and 3. The replacing of the spectacle in pictures with convincing original stories of human beings.

"Actors' salaries are coming down," said Mr. Goldwyn, "but the cost of production will not be materially decreased because more time and care must be used in making the kind of pictures that the public is demanding. This means a heavy overhead expense. There has been a mad rush to make pictures whether there was a market for them or not. This resulted in many salaries being boosted to ridiculous heights."

Stories the Thing

Mr. Goldwyn said he is convinced that the public wants sensible, well-developed stories more than anything else. "The story will be the spectacle of the future," was his graphic expression.

"Directors have tried to outdo one another in devising spectacles," he continued. "That has resulted in great waste, and there is now no place in the industry for useless expenditure. If producers will pay more attention to their stories they will find it unnecessary to drag a circus into every photoplay. They will also be doing themselves and the industry a signal service.

"That is why the Goldwyn company took a flying start two years ago and invited the author into the fold to tell his stories in pictures. The important American authors now on the Culver City studio lot signify the great development that the motion picture has made. We are not dealing merely in titles of successful plays and books now, but in original stories written directly for the screen by the men in the world who have made their great names solely because of this great faculty."

Stories Selected

Nineteen new productions, six of them already in work, and practically all original stories by well known authors, announced by Mr. Goldwyn on his return from the Coast, promise much in the development of the screen art. The stories selected, with tentative titles, are:

"Till Death Do Us Part," an original story by Gouverneur Morris; "A Tailor-Made Man," the play by Harry James Smith; "From the Ground Up," an original story by Rupert Hughes; "The Bashful Romeo," a story written especially for Will Rogers by Elmer L. Rice; "The Mother," an original photoplay by Leroy Scott; "Jane," an original photoplay by Mary Roberts Rinehart; "The Grim Comedian," an original photoplay by Rita Weiman; "The Christian," Hall Caine's famous novel adapted to the screen by Elmer L. Rice; "The Purple Flask," an original photoplay by Gouverneur Morris; "The Wall Flower," by Rupert Hughes; "The Poor Relation," Edward E. Kidder's famous play; "Hungry Hearts," from the series of short stories by Anzia Yezierska; "Cleared for Action," an original story written by Charles Kenyon.

Pictures in the Works

The six pictures now in production are: "An Unwilling Hero," an O. Henry story starring Will Rogers, under the direction of Clarence Badger.

"The Bridal Path," a screen version of Thompson Buchanan's play, directed by E. Mason Hopper, with an all-star cast, including May Collins, Richard Dix, Marcia Manon and Raymond Hatton.

"The Alibi," a Frank Lloyd production of an original story by Charles Kenyon, with an all-star cast, including House Peters, Irene Rich, Dewitt Jennings and Sydney Ainsworth.

"The Night Rose," an original story by Leroy Scott, directed by Wallace Worsley, with a distinguished cast including Leatrice Joy, Lon Chaney, Cullen Landis, John Bowers and "Lefty" Flynn.

"The Old Nest," a Reginald Barker production of Rupert Hughes' novel adapted to the screen by the author, with an all-star cast, including Mary Alden, Dwight Crittenden and the children usually seen in the Booth Tarkington "Edgar" comedies.

"Made in Heaven," a starring vehicle for Tom Moore, adapted from William J. Hurlbut's stage play of the same name, directed by Victor Schertzinger.

Robertson-Cole Now Settled in Own New Building with Better Working Facilities

ROBERTSON-COLE is the recipient of hundreds of wires and letters of congratulations on its removal to its new home, 723 Seventh avenue, New York City. The process of arranging offices in the new thirteen-story home office building is now completed, and the company, during the past week, has been receiving many friends in the various lines of motion picture work who have united in congratulating it upon the appearance and practibility of the new structure.

It is said Robertson-Cole is the first distributing company to occupy its own home office building. It is also said to be the first company which houses all the executive and administrative branches of its business in the East in the same building. Work on the new structure was begun late last spring. Of the thirteen floors in the building, six are occupied by Robertson-Cole. The rest will be rented to various commercial concerns which are now bidding for space.

For many months, in fact, throughout its existence, Robertson-Cole has been forced to struggle under the handicap of certain home office limitations as regards space and situation. These are removed through the occupation of the new building, and the distributing company feels that it will be enabled hereby in the future to give even better service to exhibitors all over the country.

The new building is entirely fireproof. There is a universal sprinkler system and the film vaults are surrounded by a special reinforcement which renders them absolutely impervious to fire.

The great need of the Robertson-Cole building was seen again and again during the past few months as departments became crowded and new ones were created. This handicap is eliminated through the great amount of space which the completion of the new building makes available for the company. Now the company will proceed steadily toward an even greater and more comprehensive service of all its numerous patronage.

Fox, Sheehan and Hancock to Be Judges in Cameramen's Contest for Gold Badge

A WORLD-WIDE competition for cameramen, with a gold badge worth $100 as the prize, is announced by Fox News. All field and staff cameramen of Fox News are eligible.

One of the most important factors in building up Fox News from its beginning, only 16 months ago, to its present high place in the American motion picture industry has been the fostering of a competitive spirit among the great array of Fox News cameramen in all parts of the world. It was discovered at the very start that cameramen were keenly interested in their craft and eager to show what they could do. This keenness has been encouraged by a system of weekly bonuses and occasional cash prizes.

In the present contest, the first of its kind, no money will be awarded. The decision to give a gold badge instead was made at a conference of William Fox, president and Winfield R. Sheehan, vice-president and general manager, of Fox Film Corporation, and H. E. Hancock, director-in-chief of Fox News. It was decided at this conference that a gold badge bearing a permanent record of the winner's achievement, would be of greater value to a cameraman in his profession than a sum of money.

The contest opens March 1 and closes June 15. An important condition is that the picture must be the creation of the cameraman's own mind; that is to say, not assigned or suggested by the editors of Fox News. Only three points of excellence will be considered. These are news value, enterprise, and photography. The judges are Mr. Fox, Mr. Sheehan and Mr. Hancock.

On the back of the badge will be engraved the winner's name and the date of the contest with a short inscription explaining the nature of the competition.

All film submitted in the contest and used in Fox News will be paid for at regular rates.

Lawyer Sues for $10,000

Suit has been filed in the N. Y. Supreme Court by Abraham Seder a Pittsburgh, Pa. lawyer to recover $10,000 from Arland W. Johnson, architect and president of the National Playhouse Corporation.

Seder in his complaint says that between April 6 and December 20 last under an agreement with Johnson he performed certain professional services for the latter in connection with the leasing of certain real property in Pittsburgh for the erection of motion picture theatres, and that his services are reasonably worth the sum sued for, payment of which he says he demanded of Johnson and was refused.

Short Subjects of Importance

Screen Snapshots No. 18

Number Eighteen of "Screen Snapshots," distributed by C. B. C. Film Sales Corporation, is one of the best of this popular series. Of particular interest are the views of Florence Lawrence, the first "Queen of the Movies," who recently returned to the screen. The titles for this issue are particularly good. This reel contains a variety of subjects that will appeal to movie fans, including views of Tyrone Power's home life, Peggy Cartright, the seven-year-old film favorite, together with views of Lloyd Hughes, and several others.

"Golf"

Interesting exposition of the different shots in the game of golf, illustrated first by the regulation motion picture camera and then by slow motion, showing clearly and distinctly each motion required to accomplish the shots in the most effective manner. Shots illustrated are: drive, iron shot, mashie approach, bunker shot, approach put, short put, rimming the cup and ball into the cup. This game was played by an expert in the game. Cinal Slow-Speed. Half Reel. Educational Film Corporation.

"Her Circus Man"

A couple of humorous flashes in the opening scenes of this two-reel Universal-Century comic put the spectator in an expectant frame of mind. The rest is not so laughable, but the circus features are pleasing. They include Turkish harem dancing scenes, a lion-taming act, and the rube hero of the story ride a trick mule successfully. The number as a whole offers nothing exceptional, yet is pleasantly amusing throughout.

"Cold Tea"

Another variation of the "hootch" comic is found in this Mutt and Jeff subject. In this animated the pair get hold of a large quantity of cold tea, which they work off on the unsuspecting. All goes merrily until Mutt is forced to drink some of his own concoction and Jeff kicks a bottle of nitroglycerine in a man's hip pocket, thinking it is tea. The animated is typical of its kind and has a good climax.

"Visit to a Birdshop"

For want of a better, these shops are given the name of birdshops, although many more creatures than birds are kept and sold as this issue of the Kineto Review demonstrates. The spectator sees the graceful movements of some of the feathered inmates, the solemnity of owls, the antics of monkeys and many others. Various kinds of fish are shown in their tanks, and one fish that leaps from the tank and runs over the grass sounds decidedly "fishy," but it's shown on the screen and there is no faking either. Water bugs and the larvae of different flies are shown in stages of development and close the reel. Photographed by Prof. F. P. Smith. Would be amusing entertainment with music arranged to synchronize with the different bird and animal sounds as the pictures are shown on the screen.

"Babyhood"

A reel of cuddlesome adorableness is contained in this issue of the Kineto Review. Babies of all kinds; a few black ones and brown ones, but mostly white ones. They're all very small, just a few have reached the stage of standing on their own two small feet. These very young, small ones are picturized in all sorts of baby activities, thirty seven subtitles describing them. This single reel feature was used as companion piece to "Godless Men" at the huge Capitol theatre, New York City and was received by the spectators with unbounded delight.

"Spiders and Their Victims"

Besides the wealth of biological material contained in this issue of the Kineto Review, the photography is remarkably beautiful. Against a dead black background, the webs and insects glistens like living silver, making exquisite studies in black and white. Some of the wonders and tragedies of the insect world are here set forth. The victories are not all to the spiders, however, as a beetle and the Egyptian scorpion gave battles royal with disastrous results to the spiders. Many habits of the spiders are also picturized. Recorded by Prof. F. P. Smith and Charles D. Head. Entertainment as well as educational value.

Movie Chat No. 7

Its rough crossing from Dublin to Holyhead and the cargo ship pitching, with decks awash with the heavy seas, is almost enough to make a susceptible person sea-sick. These pictures open this number of the Movie Chats. Irish cloth is world-renowned and the primitive methods of shearing, washing and dying the wool are quite a contrast to the up-to-date cloth mills in Galway with the wonderful and complicated machinery which weaves the finished product. A pretty picture is that of a mother goldfinch feeding her young through the bars of a cage. Next the formation of chemical crystals show the weirdly beautiful forms discovered through the microscope. Nine demonstrations are recorded. An otter hunt in the Midlands of England, which is another name for a day's walk of fifteen to twenty miles through the lovely English countryside, closes the reel. Green fields, lanes, hedges and shrubbery with stately castles and picturesque cottages form a most pleasing background. Usual excellent photography.

"Paths of Glory"

An interesting travel picture of unusual Chinese places and relics of by-gone emperors, attractively photographed, arranged and sub-titled. The picture opens with dromedaries slowly coming into Peking loaded with the wool which they have carried from the plains of Mongolia. Different shots about town show how the ninety-nine per cent of the the Chinese live. The streets are mere alleyways and teem with packed masses of humanity. The President of New China, who is changing the old empire into a modern republic lives in the palace of the former emperors, a magnificent building set in a park of six hundred acres, surrounded by walls twenty feet high. The President is a most intelligent looking man who appears fully equal to his job. The "Paths of Glory are the road leading from Peking to the Valley of Tombs where lie the bodies of the Emperors of the Ming and Manchu dynasties. The road is lined with statues of animals carved according to the Chinese conception of art. Each tomb stands in its group of cedars and one dead emperor seems to need much more room than all the coolies in the city of Peking. A one reel of China that would go well with an Oriental feature. Chester-Outing. Educational Film Corporation.

Pathe Review, No. 91

Hy Mayer opens this number with a series of animated drawings and views taken at a typical county fair, with tents, a band, a freak show and a merry-go-round in evidence. A topic of more than usual interest is found in the evolution of paint brushes, made from the bristles of Chinese pigs. The slow camera process pictures a drum major twirling his baton. A tinted scenic, taken in France, picturesque scenes along the valley of the river Allier.

"No Monkey Business"

Joe Martin, the intelligent chimpanzee, appears in this one-reel Universal subject. He and another of his kind appear as man and wife. Joe comes home, attired in a dress suit, with a jag on, and the situation is on the whole quite amusing, though there is not much action or plot interest. The number should appeal to children.

"Bride and Gloom"

Here is a short comedy that is good, clean fun and at the same time a riot. Monty Banks is the featured player and he has the true comedy sense, being just about the whole thing. He is shrouded with gloom when unable to wed the lady of his heart as he does not possess the $5,000 demanded by father. Being a resourceful young man, he sets out to get it. The advertisement of an insurance company gives him the "idea." So he takes out an accident policy and then proceeds to get the needed damages. The risks he takes would kill half a dozen men. Even when he falls off a skyscraper he lands on a pile of mattresses passing on a dray. In deeper gloom he tears up the policy and is promptly run over by father's car. Father's conscience troubles him and he slips into the hospital and leaves a check in the swathed invalid's hands. One glimpse at the figure is enough for Monty and he beats it. How he gets to the lady's house, marries her and hands father's own check over to father is a further riot. Went big at the Strand Theatre, New York City. Warner Brothers.

"Burglars Bold"

Eddie Boland and the Vanity Fair girls appear in this two-reel comedy, directed by Nick Barrows and released by Pathe. It is typical of the series, being lightly amusing and attractive to the eye. The plot, like its predecessors, is built mainly to allow the cast of girls full play in displaying their charms. Eddie plays burglar in this and the situations are complicated by the presence of a real thief and one of the girls dressed as a crook. As a whole this is an amusing comedy of slight plot, attractively presented.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

"Sidelights and Reflections"

The dividing line between honest sentiment and mawkish sentimentality should be so clearly defined in every form of screen fiction that there should be no mistaking one for the other. There are more than enough of novels, stage plays and screen dramas that refuse to look the truth squarely in the face and deliberately substitute sophistry and illogical reasoning for the unpleasant ending demanded by the facts in the case. The commercial value of a happy finish, with the lovers blissfully clasped in each other's arms is not to be denied, but when such an ending is dragged in by the heels in defiance of the well-understood rules of right and wrong it puts a club in the hands of the enemies of the screen and gives them a shining example at which to point when engaged in their favorite pastime of howling for National censorship.

Sentimentality is the snare set for the youthful and for the mature, but still undeveloped, mind. Its one object is to sanction a course of action which if followed in real life would lead to misery and suffering. Dodging facts and advocating a spineless readiness to accept the worthless imitation for the genuine article in the matter of character and right thinking constitute the offense of this first aid to the novelist, playwright or scenario writer with an oversupply of weak plot and a paucity of either moral vision or good taste. It is doubly guilty when it boldly proclaims itself a teacher of ethics and approves a false reading of the scales of Divine Justice.

Men and women have committed grave errors in affairs of the heart and have acknowledged their errors, but when a properly reared person of excellent mental capacity tries to make a right out of two wrongs, and deludes himself by the belief that he will thus secure the happiness of another near and dear to him, he should be taken aside by some good friend and told that he is suffering from a combination of poor judgment and overripe sentimentality. When such a situation occurs in a work of fiction the author should see to it that the bandage be removed from the eyes of the victim of false sentiment, and the error of his action made clear. Romance and love are very fine and beautiful and the screen can show them in their most attractive guise. It is the province of screen fiction to entertain and to instruct, but it cannot afford to ignore the accepted rules of right conduct.

The moving picture is steadily improving both artistically and intellectually. It would be neither practical nor wise to limit the choice of themes to those which appeal only to the highbrow, but things should always be called by their right names. There is such a thing as honest dirt that boldly proclaims itself for what it is, after the commendable custom of a sprightly little animal which shall be nameless. Sentimentality has no such virtue. It is crafty and insidious and a spreader of lies. The young are misled by it and the wise resent its use in the place of honest emotion that has truth for its foundation. Its presence in a photoplay is greeted with joy by the enemies of the screen and furnishes them with new power to fight for censorship.

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"Silk Hosiery"

Enid Bennett Stars in Whimsical Romance, Exquisitely Produced, Paramount-Ince

Reviewed by Jessie Robb.

A whimsical romance, full of fanciful charm, is "Silk Hosiery," the screen version of Frank M. Dazey's "I Wonder if—," a Paramount-Ince production, starring Enid Bennett. It's a Cinderella story, like Cinderella in this case being the little grey mouse of a model in the fashionable modiste's shop. She wears the beautiful clothes she can never hope to own and fills out her drab existence by reading romances, visualizing herself as heroine. But romance does come in a most unexpected manner and Cinderella finds her prince, but whether it's a dream or not the spectator will have to decide. A fanciful prologue opens the screen story. Throughout, the entire production is distinguished by artistic refinement and beautiful backgrounds. The gowns worn are the latest fashion and will surely delight the feminine spectators.

The role of Marjorie Bowen is admirably suited to Enid Bennett and both in looks and acting she is thoroughly satisfying. The supporting cast is an excellent one. This picture is one that will have a strong appeal to romance-loving flappers, and in fact all women.

The Cast

Marjorie Bowen ..... Enid Bennett
Sophia Black ..... Joan Standing
Sir Leeds ..... Geoffrey Webb
Cad Jones ..... Donald MacDonald
Yvette Fernau ..... Marie Pavis
The Prince ..... Derrick Ghent
Billy Black ..... Vern Winters
Jim Shanahan ..... Harold Holland
Mollie Milligan ..... Bonnie Hill
Von Twiller ..... Otto Hoffman

Story by Frank M. Dazey
Scenario by Agnes Christine Johnstone
Directed by Fred Niblo
Photographed by George Barnes
Length, Five Reels.

The Story

Marjorie Bowen, a model in the fashionable modiste's shop, wears the beautiful frocks for the inspection of customers. They, the frocks, serve to set off Marjorie's beauty much more than the general run of customers. One day she sees a man waiting who, to quote a maid, "is no masher neither." He is Marjorie's ideal, but alas, while she is waiting, his fiancee, Yvette Fernau, enters. A new frock is ordered for the Prince's ball. The night of the ball, Marjorie kindly tells the wearied seamstress that she will wait until Yvette calls for her frock.

Marjorie puts on the beautiful gown and pirouetteing around the room, by chance, glances out of the window. She sees some suspicious characters waiting by the curb. An unreasoning impulse causes her to go out. She is seized and carried off. At a deserted house she is put in the same room with her ideal, who is none other than Sir Leeds. He explains that Mrs. De Windt, who is giving the ball, has some incriminating letters of the Prince.

They escape and at the ball Marjorie impersonates Miss Fernau. She gets possession of the letters but runs into the real Miss Fernau and the two women use their finger nails in a grand scrap. Marjorie comes off victor and escapes into the conservatory where she is to meet Sir Leeds. The real Miss Fernau has herself announced and tells the hostess that there is a thief in the house. Marjorie is captured. Just then the Prince and his suite and Sir Leeds enter. They take in the situation at a glance. The Prince gets possession of the letters and jewels and leads Marjorie out in the first dance.

At the end of the ball, Sir Leeds takes Marjorie back to the shop. He says that Miss Fernau was only a make-believe financee and that he would like to have Marjorie for his real one. She tells him who she is and he says that he is Tom Mason of the Secret Service, on the job to keep the Prince out of mischief.

Marjorie goes in and falls asleep. Her chum becomes alarmed and comes to the shop. Marjorie tells them her experiences. They tell her that she has been dreaming. But she reaches for the jewel given her by the Prince and which she has put in the woman's bank, namely, her stocking. She starts to laugh and whether it has all been a dream is left for the spectator to decide.

Program and Exploitation Catchlines: Enid Bennett in the Role of a Modiste's Shop.
Story of a Girl Model Who Found Her Prince in the Modiste's Shop.
Enid Bennett in a Frank M. Dazey Story.

Exploitation Angles: See recent exploitation departments for some good hook-up stuff with stores on silk stockings. There is a fine display in this issue which you can work with the aid of a dressmaker. Play strong on Miss Bennett. For a side angle tell that it deals with the life of a mannequin in a dressmaking establishment. This always carries an appeal. Also it will alibi a fashion show if you have not had one lately, and a stocking show will lift the town out of its boots.

"The Big Punch"

Buck Jones Featured in Five-Reel Fox Subject Which Tells Heart Interest Story

Reviewed by Robert C. McElravy.

The title of this five-part Fox picture, "The Big Punch," suggests one of the typical cowboy Westerns in which Buck Jones has previously appeared. As a matter of fact the story is quite different in its way, being filled with sentiment and heart appeal. Buck appears as a youth about to attend a theological seminary, but circumstances give his career a sudden turn and he winds up by becoming a circuit rider, after his lessons in religion behind the prison bars.

The motive of the tale is a good one and calls for a quiet, sincere type of acting from the hero. It is a sentimental subject, with strong emotional moments, and altogether a picture for the family theatre.

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The scenes are laid in a village, where the hero lives with his mother and an elder brother. The latter drinks and is criminally inclined. The hero's prison sentences come about through an effort to protect the family name. The plot materials are not entirely new, but have been used in such a way that the picture should make a strong appeal to the common heart. The continuity is good and the story one of growing interest.

Barbara Bedford appears as the Salvation Army heroine and George Siegmann as the villain. Jennie Lee plays well in the mother role. The escaped convicts are an interesting trio, though the story does not account very well for their immunity from arrest.

Cast

Buck ..... Buck Jones
Hope Standish ..... Barbara Bedford
Flash McGraw ..... George Siegmann
Jed, Buck's Brother ..... Jack Curtis
Jed's Pals ..... { Jack McDonald / Al Fremont
Buck's Mother ..... Jennie Lee
The Sheriff ..... Edgar Jones
Dance Hall Girl ..... Irene Hunt
Story and Scenario by Jules G. Furthman
Directed by Jack Ford
Length, Five Reels.

The Story

Buck, in "The Big Punch," is preparing to leave home for a course in a theological seminary, when his brother Jed suddenly appears at the house one stormy night and demands money and horses for himself and friends. Jed and a trio of pals have just shot a man and are fleeing from justice. In trying to aid his brother to escape, in order to save the family name, Buck becomes implicated in the crime. He is sent to prison for two years and the others each get a sentence of ten.

Buck's mother is heartbroken over this tragic affair, but remains at the old home, placing a light in the window each night for her son's return. Buck lingers despondently in prison until the chaplain one day induces him to renew his religious studies. He also meets for a second time Hope Standish, a Salvation Army girl who had interested him.

At the expiration of his term Buck returns home. On the way he meets his old friend, the circuit rider of the district, who is in a dying condition. Buck promises to continue the circuit rider's work and is soon holding meetings. The brother and his pals escape prison and are converted by Buck. The latter also meets Hope again and they fall in love.

Program and Exploitation Catchlines: He Tried to Aid His Brother In An Escape but Became Implicated Himself—Upon His Release He Takes Up the Study of Religion and is Soon Helping to Make His Friends Better Men.

Buck Jones in a Pathetic Story of the West. Story of an Innocent Man Who Went to Prison In Order to Save the Family Name.

Exploitation Angles: Play up Buck Jones and give emphasis to the fact that this is not a typical western. To this end use the plot factors for your selling talk and tell how Buck's religious studies were interrupted by an undeserved jail sentence. Try and sell this idea to the churches and Sunday Schools to prove to them that not all western pictures split murder and robbery fifty-fifty. It will help other pictures to play up this angle.

"Just Out of College"

Goldwyn Production of George Ade's Pleasing Comedy with Jack Pickford

Reviewed by Louise Reeves Harrison.

"Just Out of College" has for its theme that "it pays to advertise." It is, in fact, on the lines of a comedy of that name, but it is nevertheless a distinct variation, with many novelties of treatment, some of them of an elaborate nature. As in the case of many light stories of its kind, a great deal has been left to the director's skill of treatment. It thus happens that a large proportion of amusement value in "Just Out of College" has been provided by the craftsmanship of director Al Green. This is especially true of the many and varied methods of showing how an unknown brand of goods may be established in public favor by the constant presentation of a well-selected name.

The very nature of the story imposes most of the comedy interpretation upon George Hernandez as the keen old business man who finds himself discomfited by a conspiracy of youth and love. He is admirable in the role, the natural lead of an excellent cast. Jack Pickford's part in the comedy is a negative one, calling for little more than the impersonation of an "easy mark" just graduated from some sort of college of the conventional, impractical kind. He does his little very gracefully. The Goldwyn production, as shown to a crowded house at the Capitol Theatre, affords generally pleasing entertainment.

Cast

Ed Swinger ..... Jack Pickford
Caroline Pickering ..... Molly Malone
Septimus Pickering ..... George Hernandez
Mrs. Pickering ..... Edythe Chapman
Professor Bliss ..... Otto Hoffman
Miss Jones ..... Irene Rich
Herbert Poole ..... Maxfield Stanley
Paul Greer ..... M. B. (Lefty) Flynn
Genevieve ..... Loretta Blake
Author, George Ade
Scenarist, A. T. Statter
Director, A. P. Green
Length, Five Reels

The Story

"Just Out of College" is young Ed Swinger when he proposes to Caroline, daughter of shrewd old Pickering, the pickle maker. The father boldly gives Swinger a check for twenty thousand dollars and tells him he can have the object of his love if he will double the amount in thirty days, counting on getting most of it back and relieving his daughter of a penniless suitor at the same time. The scheme works in Pickering's favor to the extent of fifteen thousand, which he obtains by covertly selling Swinger some worthless oil stock. With five thousand left Swinger chances upon a woman who can make appetizing pickles, and immediately solicits the aid of a college chum, who is ripe to make good in the advertising business, and has large paternal backing for a first enterprise.

It is really this chum who brings old Pickering to terms by a most persistent and insidious system of advertising. Pickering is everywhere confronted by the glorification of "Bingo Pickles" until he grows so uneasy that he decides to buy out the rival concern before it becomes too formidable. He is led to believe that the local intensive advertising will soon become national, and makes a proposal. He is met with stiff terms, $100,000 and advertising costs.

Pickering gives his check for the amount and it is sent flying to the bank to be cashed. He discovers too late that a large part of the "Bingo" pickle stock is simply a rebottling of his own product. Still more serious discovery is that Swinger is back of the organization and has won his daughter. He is game enough to make the best of the situation and to entertain something akin to respect for the boy "Just Out of College."

Program and Exploitation Catchlines: An Adaption of the George Ade Drama

He wanted to Marry the Daughter of a Rich Manufacturer—He Was Given Money So He Started a Business in Opposition to His Future Father-In-Law and Made a Success and Won The Girl.

A New Comedy Drama With Jack Pickford.

Exploitation Angles: Ade's name should be worth real money to you. Play it up along with the star. Make an appeal on the college angle and break things loose in the college towns, offering special rates for fraternities attending in a body. Get grocery store hook-ups on the pickle angle.

"Your Daughter and Mine"

Important Stage Success, "Hindle Wakes," Offered in Film by C. B. Price Company

Reviewed by Epes W. Sargent.

Perhaps no problem play of the past ten years has excited more discussion than Stanley Houghton's play of the English weaving districts, "Hindle Wakes." The dramatist has dared to be unconventional in his drawing of character and to give the "wronged" girl a mind superior to the tradition that finds in marriage the only erasure of the stigma of a misstep. Fanny Hawthorne is one of the outstanding figures of dramatic literature because she displayed common sense in handling her problem from her personal point of view, refusing to wreck her life in the effort to rehabilitate her reputation.

Some of the power of the dramatic version has been lost through translation to the screen, for this is primarily a play of the stage; something to be told in words rather than action, but a highly intelligent selection of the stage dialogue for the sub-titles brings to the screen the flavor if not the whole strength of the original. It is not derogatory to the screen production to say that the pictured action is of more service in vivifying the titles than in telling the story. It gives personality to the thought and makes vivid those whose lives are affected by one unfortunate week-end.

The outstanding value of the picture is the admirable work of Colette O'Neil as "Fanny." She makes the girl real—understandable, and while her morality is counter to established tradition, one cannot help applauding her stand because she makes her "Fanny" so vividly colorful. The other players, chosen from the English stage, make their contributions to the ensemble, but Miss O'Neil is the play.

The production is marked by the small sets and insufficient lighting of the English screen stage, but there are many interesting shots of Blackpool, a glorified Coney Island, and the play is admirably typed. But it is the theme and not the production which gives this feature its distinction.

Cast

Fanny Hawthorne ..... Colette O'Neil
Christopher, her father ..... Edward O'Neil
Her mother ..... Ada King
Alan Jeffcote ..... Hayward Hobbs
Nathaniel Jeffcote ..... Norman McKinnel
His wife ..... Clara Pauncefoot
Sir Timothy Farrar ..... Will Corrie
Beatrice Farrar ..... Margaret Bannermann
Mary Hollins ..... Dolly Tree
Robert Hollins ..... Frank Cochrane
Henry King ..... Edward Arundel
George Ramsbottom ..... Frank Dane
From the Drama by Stanley Houghton
Scenarist and Director not stated
Length 5351 feet

The Story

Fanny Hawthorne, in "Your Daughter and Mine," is the daughter of Christopher Hawthorne, foreman-weaver in the mills of Nathaniel Jeffcote. Chris is more than a foreman, he is the lifelong friend of his employer, the intimacy dating from the time they stood at the looms together. Fanny is employed in the Jeffcote mills.

The Hindle Wakes are a local holiday and

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as the story opens the operatives are planning their week-nds. Alan Jeffcote, son of the mill owner, is planning a trip to Blackpool with his friend, George Ramsbottom. They arrange with Fanny and Mary Hollins to meet them at the resort. The innocent pleasures of the resort do not appeal to the spirited Fanny and she agrees to Alan's suggestion that they spend the night at a more quiet place. Mary is to mail postcards from Blackpool to cover the adventure. Mary is drowned in a boating accident and word is sent her parents. Chris hastens to Blackpool to get Fanny. When he does not find her there, he recalls Alan's telegraphic request to his father for more money, and draws his own conclusions. Fanny, on her return, ignorant of Mary's death, is trapped into an admission.

Chris seeks Jeffcote, who, supposing the culprit to be one of the other workmen, vows that the offender will make "an honest woman" of Fanny or be driven from the county. He adheres to his promise when he finds that it is his own son, though this means the breaking of Alan's engagement to Beatrice, a girl of his own social strata.

Fanny alone declines to enter into the scheme. She flatly refuses to marry Alan and declares that she will not wreck her entire life and his to cover a single transgression. All stand aghast at her proposition that Alan is good enough for a week-end partner, but not worthy of a life of devotion, and the society girl accepts the factory girl's rejection, leaving Fanny's own fate to conjecture.

Program and Exploitation Catchlines: An outstanding dramatic success brought to the films.

The story that made playgoers gasp at its frankness.—The truest type of new woman interpreted by an artist-player.—Leave the children home, but don't miss this yourself.

Exploitation Angles: It would be well to bar the children from this production whether accompanied by their parents or not. The production is visually clean, but the theme is too strong meat for children. Play up the stage success of this play, and drive heavily on the work of Miss O'Neil. Sell that to the best of your ability. You can't go wrong on her. Present the story in your newspaper work as the girl who refused to spoil her life over a single transgression and ask if she did right. Let it make selling talk for you.

"O'Malley of the Mounted"

Paramount Presents William S. Hart in a Story of the Canadian Mounted Police

Reviewed by Louis Reeves Harrison.

"O'Malley of the Mounted" is a story of heroic adventure in which one of those highly disciplined Northwestern officers goes after his man and meets with a problem not indicated in his course of rigorous training. The dramatic element is that of self struggle between love and duty with a termination rather easy to foretell under the circumstances, the construction of the story leaving but little doubt as to the general nature of its termination, one of natural justice. Interest therefore depends largely upon the treatment and acting of the principals. Director Lambert Hillyer has done his work admirably, filling the eye with picturesque exteriors and large ensembles. Most interesting of these is a natural fortress at a valley entrance, where a band of outlaws are securely entrenched, and some exhibition riding at a "stampede."

The role of a sombre and faithful officer is interpreted most faithfully by William S. Hart, but the part is one already made familiar in stories of the Northwest and it affords but limited opportunity for the actor to reveal varying shades of emotion. On that account chiefly it scarcely measures up to some of his admirable pictures of the primitive frontiersman. His support is, however, of the best, and when is added the fine direction, the sum of values in "O'Malley of the Mounted," as shown at the Rivoli Theatre, amounts to generally good entertainment.

Cast

O'Malley ..... William S. Hart
Rose Lanier ..... Eva Novak
Red Jaeger ..... Leo Willis
Bud Lanier ..... Antrim Short
Sheriff ..... Bert Sprotte

Author, William S. Hart
Scenarist and Director, Lambert Hillyer

The Story

"O'Malley of the Mounted" is a sergeant who has won his stripes by getting any criminal he is sent out to arrest, this in wild Northwestern territory amid men who dare follow their own impulses rather than obey the law. On account of his reputation, he is sent to bring in the murderer of a saloon-keeper named La Grange. He takes a southern trail, beliving that the criminal has escaped over the border. At a rude entertainment known as a "stampede" in Forker City, O'Malley becomes interested in the performance of some riders reputed to belong to a band of outlaws. He follows them to their stronghold in the Baldy Mountains and decides to become one of them by robbing a bank. He holds up the cashier for $5,000 and escapes with the loot. He is chased by a posse to the Baldy Mountains and thus obtains admittance to membership in the gang of outlaws.

O'Malley becomes strongly attracted by Rose Lanier and her brother, Bud, the latter a fugitive from justice. He fights a desperate character known as "Red Jaeger" in defense of the girl and is badly wounded. Red resolves to betray the entire band and rides to the sheriff's office secretly for that purpose. He there learns that the bank's money has been returned by the supposed robber and obtains written evidence that he is playing the part of a traitor. He produces the evidence when the gang has returned from a disastrous raid.

O'Malley is bound to a tree and placed under guard to be hanged at daybreak. Even Rose Lanier seems to turn against him, but she does so as a ruse while handing him a knife. By Rose and Bud the sergeant is rescued from sure death. While riding with them toward the border he confirms his suspicions that Bud is the murderer he is seeking, but finds that the killing was done to avenge a wronged sister. He leaves the brother and sister to make his report, and finds his act justified by his commanding officer. He returns to his loved one no longer "O'Malley of the Mounted."

Program and Exploitation Catchlines: A Story of the Canadian Mounted Police
William S. Hart in a Story that He Wrote Himself.
A Drama of the Rough North Where the Men Act on their Impulses—A William S. Hart Story.

Exploitation Angles: Play up Hart. That's all you need, but it won't hurt to tell that he plays a N. W. M. P. Use paper in abundance and spreak your newspaper work, capitalizing the fact that Hart has announced that he will soon cease to make pictures.

"Lochinvar o' the Line"

Pathe Releases First of Holman Day Series of Stories Pictured on Canadian Border

Reviewed by Robert C. McElravy.

This first two-reel subject of the Holman Day series, directed by Edgar James, tells an interesting tale of the timber country along the Canadian border. The presence of the state line, running through a trading post, is one of the features of the yarn. There is not much originality in this device, but it serves to bring about several rather humorous scenes.

The characters are for the most part typical of the country, being raw woodsmen and lumberjacks. Some of the cast to all appearances have never appeared in pictures before and their consequent awkwardness lends a certain verisimilitude to some of the scenes. The action, however, suffers at times by conscious posing on the part of the principals. The plot is simple, being a rivalry of two strapping young fellows over the attractive heroine. The latter is rescued by the preferred one just as she is being forced to wed the other, a la Lochinvar. Lines from the celebrated poem are interspersed through the scenes. The reference to the "wise" border should read "wide" border.

Photographically the subject is most appealing and the wood-country atmosphere is the genuine thing. Ben Hendricks, Jr., Charles Buckert, Edgar Jones and Edna Sperl are in the cast.

"The Greater Claim"

Metro Special, Starring Alice Lake, Has Strong Heart Interest

Reviewed by Edward Weitzel

A story of mother love, "The Greater Claim" has a simple, easily followed plot, and Alice Lake plays the heroine of this Metro Special with the fine emotional ability that has landed her among the stars. Many of the scenes would have tempted a less skillful actress to cut loose and emote for all she was worth, but Miss Lake makes all of her points without any indication of hysteria and presents a well-balanced nature called upon to suffer and to endure until the tangled threads of her life are straightened and she is united to the man she loves. Separated from her husband and forced to give up her child, she takes a position as nurse in the home where her boy is living. The story will find favor with women and children, a cute youngster just turned three being one of the interesting members of the cast.

There are several sorts of scenes in the picture, but not one showing the stage or the dressing room of a theatre. This is rather strange, as the heroine of the story is a chorus girl. Aside from a frisky supper party given to celebrate the return of Mary Smith to the company, nothing is shown of her experience with the theatre. However, a chorus girl named Mary Smith would naturally do things differently from the Flossies and Maymies and Teddies of the footlights. "The Greater Claim" is excellently produced. De Witt Jennings has the most important part next to the star's and plays it with the care and skill it requires. It is hard to believe that any father would have acted as he did toward his son but Mr. Jennings makes you feel that Richard Everard thinks he is right. Jack Dougherty as young Everard is a muscular hero who will win approval. The rest of the cast are capable.

The Cast

Mary Smith ..... Alice Lake
Richard Everard ..... Jack Dougherty
Abe Dietz ..... Edward Cecil
Richard Everard, Sr. .... De Witt Jennings
Gwendolyn ..... Florence Gilbert
Rosie ..... Lenore Lynard

Story by Izola Forrester and Mann Page
Scenario by Albert Shelby Le Vino
Directed by Wesley Ruggles
Length Six Reels

The Story

Young Charles Everard thinks to get the

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better of his father by eloping with Mary Smith, after the elder Everard has forbidden him to marry her. The boy is not of age and so his father has him kidnapped and taken to sea by the captain of a sailing vessel. Charlie's wife hurries to her father-in-law's office and is told that her husband has gone on a yachting trip and that the elder Everard is not in. Believing herself deserted, Mary goes back to her old lodgings with her chorus girl chum named Guen. Several days later Mr. Everard's lawyer visits Mary and offers her a tidy sum if she will consent to the annulment of her marriage. She refuses the bribe and is told the annulment will be proceeded with anyway. This makes Mary angry and she says she does not care—she is through with the Everards, father and son.

Determined to return to the stage, Mary gives a party celebrating the annulment of her marriage and her reentry behind the footlights. She sends an invitation to her father-in-law. Charlie Everard succeeds in escaping from the ship and reaches home the night of the party. He asks for his wife and is given the invitation card. Hurrying to the cafe he finds Mary surrounded by a gay crowd. He reproaches her and she slaps his face. Thinking that she has gone to the bad, young Everard leaves her.

After her child is born, Mary abandons the stage, but is forced to find some way to support her boy and herself. As a last resort she agrees to a proposition to turn the boy over to his grandfather, the elder Everard stipulating that the mother must not come near her son. Mary is heartbroken until she secures the position of nurse to her child and goes to live in the Everard home. On his grandson's third birthday Everard relents and makes up his mind to send for the boy's mother. There is an attempt to palm off another woman on him for his son's wife, but Mary defeats it and is rewarded by a reconciliation with the Everards, father and son.

Program and Exploitation Catchlines A Heart Interest Story of Mother Love.

A New Alice Lake Picture With the Star in the Part of a Chorus Girl Who Weds a Young Man Whose Father Objects—He Sends Him on a Voyage But After Many Trails the Fellow Comes Back to His First Love and Everything is All Right.

Alice Lake as a Girl of the Chorus in a Drama of Heart Interest.

Exploitation Angles: Play up Miss Lake and sell her in connection with the story. This has enough points of novelty to sell. In the smaller towns it might help some to call it a modern "East Lynne." Only try this where the old standby is still revered. In most instances the mother love angle and the clean chorus girl idea will be the best sellers.

"What Women Will Do"

Six-Part Pathe Release Features Anna Q. Nilsson in Convincing Role of Girl Crook

Reviewed by Robert C. McElravy

As Lily Gibbs, in this six-part Associated Exhibitors-Pathe release, Anna Q. Nilsson brings a fresh interest to the perennial role of the girl crook. Out of a series of melodramatic incidents, many of which are unusually well-staged, the characterization emerges in a way that is something of a triumph for the pretty young actress. She is not only attractive in appearance, but manages to convey a sense of the gradual soul-awakening of the girl. Reformations of this sort usually slip over in a perfunctory way, but the character of Lily seems real and her struggles to be square with both her old friends and the new ones brings a genuine emotional effect.

The story is developed in an unusual way, containing few explanatory subtitles at the beginning. This is at first disconcerting, but serves to concentrate the attention of the spectator quite closely. The first scenes, which seem almost like a prologue, have small apparent value at first, but later develop a real signficance. The crime in the gaming house is brief but effectively shown; the opium smuggling is dramatic; the tank scene in the cabaret is novel and laughable and the racing scenes are excellent.

The assisting cast is agreeable throughout and the picture as a whole sums up as strongly entertaining melodrama.

Cast

Lily Gibbs ..... Anna Q. Nilsson
Jim Corling ..... Earl Metcalfe
Arthur Brent ..... Allan Forrest
Dr. Joe ..... George Majeroni
Mrs. Wade ..... Jane Jennings
Stryker ..... Riley Hatch

Story by Charles A. Logue
Scenario by Charles Whittaker
Directed by Edward Jose
Length, Six Reels

The Story

Lily Gibbs, in "What Women Will Do," is a pretty girl whom fate has cast in the company of two crooks, Jim Corling and Dr. Joe Parmenter. The former is in love with Lily and they use her to promote their opium smuggling and other crooked schemes.

Corling and Dr. Joe plan to pass the girl off as the daughter-in-law of a rich Mrs. Wade, whose son is dead. At a spirit seance Mrs. Wade is apparently made to believe that Lily was married to her son before his death. She takes the girl to her home and lavishes every luxury upon her.

At the Wade home Lily meets and falls in love with Arthur Brent, who returns her affections. The kindness she receives awakens her soul and she wishes to break off the old life. Corling, still loving her, agrees to reform also and Lily determines gamely to stick to him, though her heart belongs to Brent. In the final scenes it develops that Dr. Joe had shot and killed young Wade, a fact which Mrs. Wade had long known, as she did also of Lily's deception. Corling and Dr. Joe meet death and Lily weds Brent after receiving Mrs. Wade's forgiveness.

Program and Exploitation Catchlines: A Girl Crook Story

Fate Put This Girl in the Company of Two Crooks—But Then Before It Was Too Late Came the Awakening.

A Crook Melodrama with Anna Q. Nilsson

Exploitation Angles: Sell the title and Miss Nillson and the fake spiritualists and the girl crook. This gives your four chances at every prospect and you ought to land more than the average. The title is unusual. Play it up. What women will do is buy dresses and hats and shoes, if you will hook up local merchants. It will make a good title for a sermon, and can be run as a contest stunt. Tell what women have done and then offer the prizes for the best guesses at what women will do, for the best stories of what women will do in emergencies. This production fairly bristles opportunities and the play will make good for the crowd you get.

"Dangerous Love"

Five-Reel Western Melodrama Distributed on Independent Market by C. B. C. Film Sales Corporation

Reviewed by C. S. Sewell

The C. B. C. Film Sales Corporation's five reel western is a production which will satisfy the average audience. There are a number of thrills and some good fight scenes. It is adapted from a novel, "Ben Warman" by Charles E. Winter. The cast is a good one.

There are a variety of scenes and situations in the picture varying from those in a western saloon, and in a mine shaft, to scenes in an Eastern drawing room. In cutting the picture it has been left so that at times the connection between some of the scenes is not easily followed and it is hard to determine from the story the exact significance of the title.

Pete Morrison is satisfactory as the hero and Carol Halloway appears as the girl. Spottiswoode Aitken has only a small role but he makes the most out of it. William L. West as the cafe owner and ex-prize fighter gives one of the best performances in the picture, while Harry Von Meter as the Easterner and Ruth King as the other woman live up to the requirements of their melodramatic roles.

The Cast

Ben Warman ..... Pete Morrison
The Woman ..... Carol Halloway
The Other Woman ..... Ruth King
The Father ..... Spottiswoode Aitken
Gerald Lorimer ..... Harry Von Meter
Cafe Owner..... William L. West
Half Breed ..... Jack Richardson
The Editor ..... Verne Layton

Directed by Charles E. Bartlett
Length Five Reels

The Story

Ben Warman, a likeable chap, but a gambler and a good fighter, gets into a fight in a western mining saloon in trying to help a young girl get her drunken father away from the place. The result is that he incurs the enmity of the owner but at the same time wins the admiration of a young school teacher. She makes him promise to stop gambling and fighting but circumstances arise which cause him to break his promise as far as the fighting is concerned.

An Eastern girl appears on the scene and also falls in love with him while her brother is attracted to the schoolmarm. Ben saves the Eastern girl in an accident in a mine shaft and she follows up her advantage and together with her brother they contrive to bring about an estrangement between Ben and the girl by seeing that she gets erroneous reports of the cause of his fights. The Girl goes east to study music. The cafe owner enlists the services of an adventuress and seeks to defraud Ben out of a mining claim. Everything looks dark, but the girl returns to the West in time to learn the truth and everything ends happily.

Program and Exploitation Catchlines: Fights and Thrills in a Western Melodrama

An Adaption of the Charles E. Winter Story "Ben Warman."

He Saved the Eastern Girl's Life in an Accident in the Mine Shaft—Later She Left for the East to Study Music—She Cared for Him Until She Heard the False Reports They Circulated—But He Proved His Worth and She Returns.

Exploitation Angles: Play up the novel from which the story is taken and use the general life of the plot for your selling angle. Feature the well known players and tell that it is an unusually good ensemble.

"Colorado"

Five-Reel Universal Production Features Frank Mayo in Screen Version of Play

Reviewed by Robert C. McElravy

In the five-part adaptation of "Colorado," from the play of Augustus Thomas, released by Universal, the construction in certain respects resembles that of a serial. The characterizations are in good hands, but feeling and suspense are lacking much of the time, and such action as the production attains is quite mechanical. There are dramatic elements in the story, but these have not been developed very forcibly. The big scenes picture the flooding of the third level of a mine. There are some good melodramatic moments here, though the situations are overdrawn, the hero in one instance dragging the girl into danger rather than away from it.

Frank Mayo has been seen to much

Newest Reviews and Comments

better advantage in previous pictures, as well as others in the supporting cast. Vigorous editing of the scenes in the mine, which are after all only incidental to the main story, would restore something of balance to the production. It has good points in the way of fine scenic effects and a correct Western atmosphere. The closing reel is well handled and suceeds in bringing a weakly developed story to a really interesting climax. The production should pass with undiscriminating spectators.

Cast

Frank Austin ..... Frank Mayo
Tom Doyle ..... Charles Newton
Kitty Doyle ..... Gloria Hope
Mrs. Doyle ..... Lillian West
James Kincaid ..... Charles Le Moyne
David Collins ..... Leanord Clapham
Lem Morgan ..... Dan Crimmins
Sally Morgan ..... Rosa Gore

Play by Augustus Thomas
Scenario by Wallace Clifton
Directed by Reaves Eason
Length, 4875 Feet

The Story

Frank Austin, in "Colorado," while riding in the desert stumbles upon Tom Doyle, who is dying of thirst. Austin revives Doyle and rides home with him, where he meets Kitty Doyle and her stepmother. The rescuer is at once attracted to Doyle's daughter. He later discovers a vein of gold and he and Doyle go into partnership to work the mine.

A jealous rival, named David Collins, spreads the news of the gold discovery and wires a promoter, James Kincaid, to come from Denver. On his arrival Kincaid recognizes Austin as a former lieutenant in his company in France. Kincaid at first joins Collins in making war on Austin, whose real name is Hayden, but after the hero saves Kincaid's life in the mine the latter relents and clears the hero of guilt. The latter resumes his proper name and he and Kitty determine to wed.

Program and Exploitation Catchlines: Frank Mayo in an Adaption of Augustus Thomas Drama.

A Story of the Western Mining District.

A New Frank Mayo Picture With the Star in the Role of a Western Mining Man.

Exploitation Angles: Play on the fact that this is an Augustus Thomas play with Frank Mayo in the lead, but do not play it too strongly. Slid on the story and you will please those who like melodrama and trick effects. Sell the effects rather than the story.

"A Small Town Idol"

Associated Producers Offer a Mack Sennett Melodramatic Farce of Studio and Village

Reviewed by Louis Reeves Harrison

"A Small Town Idol" is a travesty on life in a country town to a small extent, to a much larger one a parody on melodrama and a cynically truthful portrayal of studio happenings as well. It excels in those parts which hold so closely to the style of melodrama as to approach it in thrilling interest. It is sensational enough in spots to pass for true melodrama, arousing a feeling of doubt whether one should laugh or take it seriously, and many of the studio scenes are elaborate enough to form a part of a purely spectacular screen production. This is to say that "A Small Town Idol" is amusing chiefly because of skilled treatment.

While the cast is made up largely of figures well known in Mack Sennett farces of smaller proportions, and there are some tremendous ensembles, it is a matter of no little uncertainty whether or not the parts are well typed, especially in view of the fact that slapstick characterizations are giving place in popularity to those of true comedy. All members of the company work hard, notably Ben Turpin, but the lack of illusion in what they represent affects their strenous efforts somewhat unfavorably at times. On the whole, however, there are laughs in some of the caricatures, those the least exaggerated, and such a redundance of good material provided that the melodramatic farce will probably prove highly amusing to almost any audience in the land.

Cast

Sam Smith ..... Ben Turpin
J. Wellington Jones ..... James Finlayson
Mary Brown ..... Phyllis Haver
Martin Brown ..... Bert Roach
Joe Barnum ..... Al Cooke
Sheriff Sparks ..... Charles Murray
Marcelle Mansfield ..... Marie Prevost
Mrs. Smith ..... Dot Farley
Bandit Chief ..... Eddie Gribbon
Bandit's Rival ..... Kalla Pasha
Studio Director ..... Billy Bevan
Studio Cameraman ..... George O'Hara

Written by Mack Sennett
Directed by Erle Kenton
Length, Seven Reels

The Story

"A Small Town Idol" is Sam Smith as a polite church sexton engaged to the village belle until he is falsely accused of stealing and ignominiously driven from town. Chance directs his course to a studio in Los Angeles, where he proves to be more or less of a joke until driven to desperation by a forged note from his sweetheart. He is contemplating suicide when a leading actor in melodrama declines to risk his life by jumping from a high bridge. Sam offers to take his place, hoping to be killed, and turns the trick so successfully that he is given a leading role and featured in melodrama. He is rich and famous when he returns to the small town, and he is received as a hero where he was banished as a thief.

The same insidious influence charges him with the murder of his sweetheart's father, though the latter has accidentally shot himself. Sam finds himself jailed and threatened with lynching. This time it is not in moving pictures. He narrowly escapes death a dozen times before a written confession by the heroine's father liberates him and points out the true villain. At last, and in reality, Sam becomes what he has always aspired to be. He is safely and forever entrenched as "A Small Town Idol."

Program and Exploitation Catchlines: A Melodramatic Comedy-Drama With All The Comedy Favorites.

Ben Turpin in the Role of The Small Town Idol in a Comedy of the Studio and the Village.

All the Comedy Players in a Feature Comedy That Will Give a Laugh for Every Move.

Exploitation Angles: Just bang away on the fact that this is a Mack Sennett with all the old favorites in some wonderful ensembles. Don't try to sell anything in particular, but blow the horn and tell them to come running. Make enough noise and you will get the crowd, and they will go out and send in others. You can dwell upon the magnificence of the big sets, but sell the comedy—big comedy—idea.

"MY—HOW ATTRACTIVE SHE IS!"
Tom Moore in his latest Goldwyn picture called "Hold Your Horses"

"Hard Luck"

Buster Keatons' Latest Two-Reeler Gives Metro Another Lively and Merry Release

Reviewed by Edward Weitzel

As a solemn-faced but cheerful tramp Buster Keaton goes through a series of "Hard Luck" adventures that would kill any ordinary mortal in the first ten feet of film and he keeps on repeating his death-defying deeds so many times during the picture that it is a wonder even he is alive to do the original and extremely laughable finish. Dodging danger is the theme, motif and one and only reason for claiming that the comedy has a plot. What is more important, it is plentifully supplied with comic incidents which Buster turns off with that enchanting disregard for life and limb that has placed him on the kingpin position in his particular line of breakneck humor.

This India rubber comedian, who is just as good an actor as he is an acrobat, goes fishing, joins a hunting party and takes a trip to China with surprising results. His fisherman's luck is marvelous and his facts of horsemanship amaze the rest of the hunting party, but that trip to China is a wonder. It must be seen to be believed—and even then it will be difficult to trust one's eyes. You see Buster mount a lofty diving platform, take a header and—but go and see for yourself and get a combination "punch" and laugh that makes a fitting finish to this lively and merry two-reeler.

Pathe Review, No. 90

The opening scenes give some charming views of Ausable chasm and the Ausable river, one of the most beautiful scenic points in New York State. Bronze casting is a subject treated at considerable length. Perhaps the leading feature in interest, and a most remarkable one, are the scenes showing a polar bear hunt. This is taken in the arctic regions and the spectator gets full view of a real polar bear, killed on the ice floes. Pictures of blooming tulips, in colors, conclude this interesting number.

"His Better Half"

A tale of suburban life that didn't work and the couple beating it back to the city give Patricia Palmer, Mary Wynn and Henry Murdoch plenty of opportunity to demonstrate their agility in the slapstick that the action requires. When husband went to the city and left wifie alone, a wandering tramp gives the women a fright. The iceman plays the hero and all would have been well had not hubby decided that he would come home for lunch. He is mistaken by the iceman for the tramp and to say that the treatment received in his own home is rough, is putting it mildly. The next day they move back to town. No exaggerated types or freakish makeup, and should go well. Single reel. Vanity Comedy, Educational Film Corporation.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406. Ex. P-565.
A Connecticut Yankee in King Arthur's Court (All-Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman. Vol. 48, P-725.

TOM MIX SERIES.

Prairie Trails. Vol 48, P-99; C-R, P-794.
The Road Demon.

WILLIAM RUSSELL SERIES.

The Challenge of the Law. Vol. 46; P.-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.
Chester Reformed.
Bare Knuckles.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Wing Toy. Vol. 48, P-816.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912; C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy) Vol. 48, P-595.
Big Punch (Buck Jones).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

CLYDE COOK COMEDIES.

The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

MUTT AND JEFF CARTOONS.

Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153; Ex. Vol. 48; P-195.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5,101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennet—Ince Production)—L-4,539 Ft.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton)—4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47; P-1084; C-R. Vol. 48; P-282.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft. Vol. 47; P-641; C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft. Vol. 41; P-646; C-R, P-852. Ex. Vol. 48, P-562.
To Please One Woman (Lois Weber Production)—L-6,086 Ft. Vol. 47; P-913; C-R, Vol. 48; P-164.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,-927 Ft. Vol. 47; P-911.
Silk Hosiery (Enid Bennett-Thomas H. Ince Production)—L-4,556 Ft.

January.

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R, P-406.
The Jucklins (George Melford Production)—L-6023 Ft. Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft.
The Inside of the Cup (Cosmopolitan Production). Vol. 48; P-465; C-R, P-538.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production). Vol. 48; P-594.
The Frontier of the Stars (Thomas Meighan.)—L-5,693 Ft. Vol. 48; P-462; C-R, P-668.

February.

Brewster's Millions (Roscoe Arbuckle)—L-5,-502 Ft. Vol. 48, P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794.
Chickens (Douglas MacLean—Ince Production).
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentuckians (Charles Maigne Production).
The Price of Possession (Ethel Clayton—Hugh Ford Production).
What's Worth While? (Lois Weber Production).

COMEDIES.

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorca.
Feb. 20—A Little Atlantis.
Feb. 27—Modern Aspects of Japan.

PARAMOUNT MAGAZINE.

Magazine.

Feb. 6—Magazine Subjects — Cartoon (Hootch and Mootch).
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects—Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects—Cartoon by Frank Moser.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Good References (Constance Talmadge—Six Reels). Vol. 46; P-687; C-R, P-918. Ex., P-873.
In the Heart of a Fool (Allan Dwan Special—Seven Reels). Ex. Vol. 48; P-307.
Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norman Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
What Women Love (Annette Kellerman—Six Reels). Vol 46; P-1068; Ex. 1013, 77, 361.
The Kick in High Life (Lehrman—Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Passion (Pola Negri—Nine Reels). Vol. 47, P-513. C-R, P-714; Ex. Vol. 48, P-67.
Old Dad (Mildred Harris Chaplin—Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,-600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640, C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). Vol. 48, P-726.
My Lady's Latchkey (Katherine MacDonald). Vol. 48, P-817.
The Woman in His House (Mildred Harris).
The Old Swimmin' Hole (Charles Ray).
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons in Love (Constance Talmadge).
Scrap Iron (Charles Ray).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67.
Sowing the Wind (Anita Stewart—Six Reels). Vol 48, P-392; C-R, P-668
The Kid (Charles Chaplin—Six Reels). Vol. 48, P-390; C-R, P-668.
Man—Woman—Marriage (Dorothy Phillips—Nine Reels). Vol. 48, P-391; C-R, P-668.

AMERICAN FILM COMPANY

Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).

CURRENT FILM RELEASE DATES

W·W·HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-794.

ZANE GRAY PICTURES, INC

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 48; P-101. C-R, P-282.
The Breaking Point (Bessie Barriscale). Vol. 48, P-729.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial.

Releases for Week of January 2.

That Girl of Montana (Blanche Sweet). Vol. 48; P-218. C-R, P-282.
No. 12 of The Phantom Foe (Behind the Veil).
No. 5 of Velvet Fingers (The Deserted Pavilion).
Harry Pollard Comedy.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn).
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 16.

When We Were Twenty-one (H. B. Warner). Vol. 48, P-326; C-R, P-794.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

Releases for Week of January 23.

The Sage Hen (Six Reels). Vol. 48; P-461; C-R, P-538.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

Releases for Week of January 30.

The Killer (Six Reels). Vol. 48, P-596; C-R, P-794.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels).

Releases for Week of February 6.

The Devil (George Arliss—Six Reels). Vol. 48; P-593; C-R, P-668; Ex, P-823.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy (One Reel).

Releases for Week of February 13.

No. 11 of Velvet Fingers (The Other Woman.)
No. 4 of the Double Adventure (The Gun Runners.)
Open Another Bottle (Harry Pollard—One Reel.)
The Two-Fisted Judge (Edgar Jones—Two Reels.)

Releases for Week of February 20.

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebels' Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Elmo Lincoln; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Risky Business (Gladys Walton). Vol. 47; P-646.
No. 9 of The Flaming Disk (The Floating Mine).
No. 2 of King of the Circus (The Mushroom Bullet.
Shapes and Scrapes (Dorothy Wolbert—One Reel).
Hot Dog Brownie the Century Wonder Dog (Century—Two Reels).
Superstition (Hoot Gibson—Western—Two Reels).
Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47; P-914; C-R, Vol. 48, P-282.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-star Cast). Vol. 47; P-1084; C-R, Vol. 48; P-406.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Down North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson—Western—Two Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217; C-R, P-406.
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy. (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-218; C-R, P-282.
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
No. 15 of the Flaming Disk (Poisoned Waters).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
No. 8 of King of the Circus (Treachery).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).
Tiger True (Frank Mayo). Vol. 48; P-467.
No. 16 of The Flaming Disk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Lady Friend (Joe Martin—Star—One Reel).
No. 17 of the Flaming Disk (Rails of Destiny).
Outside the Law (Priscilla Dean—Eight Reels). Vol. 48; P-465. C-R, P-538.
No. 10 of King of the Circus (The Mystic Power).
Fire Bugs (Harry Sweet—Century—Two Reels).
The Mad Marriage (Carmel Myers) Vol. 48; P-732.
No. 18 of The Flaming Disk (The End of the Trail.)
No. 11 of King of the Circus (Man and Beast.)
No. 1 of The Diamond Queen (The Vow of Vengeance.)
Hearts and Flour (One Reel.)
Century comedy.
The Grip of the Law (Jack Perrin—Western—Two Reels.)
The Fire Cat (Edith Roberts). Vol. 48, P-818.
No. 12 of King of the Circus (Deep Waters).
No. 2 of the Diamond Queen (The Plunge of Doom.
Milk and Yeggs (Star—One Reel).
Fresh from the Country (Harry Sweet—Century—Two Reels).
The Trigger Trail (Jack Perrin—Western—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vol. 48; C-R, P-46. EX. P-687.
Black Beauty (Jean Paige). Vol. 48; P-555; C-R, P-668.

ALICE JOYCE.

The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousine Kate. Vol. 48, P-598.

CORRINE GRIFFITH.

It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

LARRY SEMON COMEDIES.

The Stage Hand.
The Sportsman.
The Suitor.

JIMMY AUBREY COMEDIES.
(Two Reels).

His Jonah Day.
The Decorator.
The Blizzard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episode).

SERIAL.

The Purple Cipher (Joe Ryan—Fifteen Episode).

UNITED ARTISTS

Sept. 1—His Majesty the American (Douglas Fairbanks—Eight Reels).
Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down On the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; C-R, P-1002; Ex. Vol. 48; P-62.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466. C-R, P-538.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282.
His Own Law (Hobart Bosworth). Vol. 47; P-385.
The Branding Iron (Barbara Castleton). Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730.
Just Out of College—L-4,779 Ft.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. Vol. 48, P-594; C-R, P-668.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. Vol. 48, P-730.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

GOLDWYN-BRAY.

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco .
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.

GOLDWYN-BRAY COMICS.
(One Reel).

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldin!" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

L-J-SELZNICK ENTERPRISES

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47; P-641; C-R, P-1002.
Broadway and Home (Eugene O'Brien). Vol. 48, P-726.
Pleasure Seekers (Elaine Hammerstein). Vol. 48; P-461.
The Greatest Love (Vera Gordon). Vol. 48, P-594; C-R, P-794.
The Chicken in the Case (Owen Moore). Vol. 48, P-728.
The Highest Law (Ralph Ince—Six Reels). Vol. 48, P-727.

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642

NATIONAL PICTURES.

The Invisible Divorce (Beatrice Joy—Walter McGrail). Vol. 45; P-252.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
Dec. 20—The Roar of Ambition (Conway Tearle).

SHORT SUBJECTS.
Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Oct. 18—The Saphead (Crane-Keaton—Six Parts).
Oct. 25—Body and Soul (Alice Lake—Six Reels). Vol. 46; P-1292; C-R, Vol. 47; P-36.
Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-251; C-R, P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels). Vol. 48; P-464; C-R, P-538.
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98; C-R, P-164.
Dec. 13—Hearts Are Trumps (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). Vol. 48; P-
Jan. 24—Coincidence (All-Star Cast—Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels). Vol. 48; P-596.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison—Six Reels).
Mar. 21—A Message from Mars (Bert Lytell—Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Navimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS

Sept. 27—The Great Redeemer (All-Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels).

S-L PRODUCTIONS.
Sawyer and Lublin.)

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Dec—Neighbors. Vol. 47; P-511.
Dec. 22—The Scarecrow.

ROBERTSON-COLE

Big Happiness (Dustin Farnum). Vol. 46; P-251
Occasionally Yours (Lew Cody—Six Reels). Vol. 46; P-1293; C-R, Vol. 47; P-176.
The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47; P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). Vol. 48, P-818.

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
Midnight Gambols (Marie Doro).
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Crimson Cross.
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
29 East (Constance Binney). Vol. 46; P-534; CR, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; CR, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; CR, P-852.
Her Beloved Villain (Wanda Hawley). Vol. 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P.46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney), Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). Vol. 48, P-731.
The Snob (Wanda Hawley). Vol. 48, P-731.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

Homespun Folks (Lloyd Hughes—Six Reels) Vol. 46; P-249; C-R, P-388; Ex. P-640.
Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.

CURRENT FILM RELEASE DATES

A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DWAN PRODUCTIONS.

The Forbidden Thing (James Kirkwood—Six Reels). Vol. 47; P-509; C-R, P-714.

MAURICE TOURNEUR PRODUCTIONS.

The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714; Ex. Vol. 48, P-827.

MACK SENNETT PRODUCTIONS.

A Small Town Idol (Ben Turpin).
Love, Honor and Behave. Vol. 48; P-463.

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462; C-R, P-538.
The Tavern Knight. Vol. 48, P-596; C-R, P-794
The Flame. Vol. 48, P-732.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

You'll be S'prised.
Beat It.
Ladies' Pets.

Christie Comedies.
(Two Reels.)

Wedding Blues.
Back from the Front.
Dining Room, Kitchen and Sink.
Movie Mad.
Nobody's Wife.

Torchy Comedies.

Torchy's Triumph.
Torchy Mixes In.
Torchy's Night Hood.

Mermaid Comedies.

April Fool.
High and Dry.
Moonshine.
Holy Smoke.

VANITY COMEDIES.

His Four Fathers.
Mind Your Business.
Ouija Did It.
Tea for Two.

Specials.

A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).

Robert C. Bruce Series.

Log of the Laviajere.
Song of the Paddle.
Wanderlust.
Solitude.

Chester Outing Scenics.
(One Reel.)

Too Much Overhead.
Seven League Booters.
Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

MISCELLANEOUS RELEASES

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).
The Midlanders (Bessie Love).
Man o' War (One Reel).
The Servant in the House (All-Star).
Hearts and Masks.

Montebanks Comedies.
(Two Reels.)

Nearly Married.
Kidnapper's Revenge.
A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?

Ford Educational
(One Reel.)

Jan. 9—A Fairyland.
Jan. 16—The Message.
Jan. 23—Democracy in Education.

KINETO COMPANY OF AMERICA, INC

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)

Specials.

Witch's Lure.
A Profligate Woman.

Fritzi Ridgway Productions.
(Two Reels.)

The Girl of the West.
Almost an Outlaw.
The Avenging Trail.
Western Rays.
Shadows of the Past.
A Fight to the Finish.

Lester Cuneo Productions.

Lone Hand Wilson.
The Ranger and the Law. Vol. 48; P-464.

Tuxun Comedies.

Dec. 20—New Ralgia.
Dec. 27—A Slick Detective.
Jan. 3—Buried Alive.
Jan. 10—From Kitchen to Throne.
Jan. 17—Wild Women.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46: P-113; C-R, P-388.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each).

(Comedyart.)

Sweet Dynamite.
Hay Fever.
Open the Bars.

Sunset Burrud Scenics.

Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.

Claypole Comedies.

Sept. 26—Up on the Farm.
Oct 3—Dreams.
Oct. 10—Bubbles.

Maranti Comedies.

Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). Vol. 48; P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).

Comedies.

Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).

CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)

Get to Work.
Best of Luck.
The Promoters.
The Masked Ball.
Give 'er the Gas.
Chester's Cat.
Rolling Around.
Andy's Holiday.
Andy Has a Caller.
Il Cuspidoree.

CANYON PICTURES CORPORATION.

Galloping Devils (Franklyn Farnum).

C. B. C. FILM SALES.

The Victim (Six Reels).
Dangerous Love (Six Reels).
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks)—Two Reels).
Heidi (Two-Reel Prizma).

Hall Room Boys' Comedies.

Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.

GEORGE H. DAVIS.

Isobel Or the Trail's End. Vol. 47; P-645.

FEDERATED FILM EXCHANGES OF ILLINOIS, INC.

Sun-Kist Comedies (Alice Howell — One a Week).

FOX-FISCHER MASTERPLAYS.

In The Shadow of the Dome.

INDEPENDENT FILM ASSOCIATION.

Neal Hart Series.

Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.

Damfool Twins Comedies.

No. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).

JANS PICTURES, INC.

A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.
Love's Flame (Thomas J. Kerrigan).
The Fighting Kentuckians.

FILM SALES COMPANY.

Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.

THE FILM MARKET.

The Supreme Passion (Six Reels).
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

HERMAN J. GARFIELD

The Parish Priest. Vol. 48, P-727.

HERZ FILM COMPANY.

The Love Slave (Lucy Doraine). Vol. 48, P-817.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.

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PROJECTION

By F. H. RICHARDSON

What Do You Know?

Recently we were in a projection room where there is a real projectionist. An usher came and said: "Mr. Hamilton, the manager would like to see you in the office when the show is out."

Quitting time was nearly there and Hamilton and I were going to make an experiment after the show, so, of course, I was to remain. He invited me to go down with him and meet the manager. The manager wanted, it developed, to consult Mr. Hamilton as to the advisability of changing the immediate surroundings of the screen, his (Hamilton's) advice being especially desired as to the color scheme proposed and its effect on the picture.

More than once I have been in a projection room when an usher would stick his head in the door and say: "Hey, op'rater, the boss wants you in the office!" And it could be gambled on that the "boss" was not going to consult the Op'rater on anything involving accurate knowledge.

KNOWLEDGE IS POWER!

In England

(Continued from last week)

Here follows the remainder of the interesting letter from Edwin A. Keller, a portion of which was published in the February 12 issue of this department.

I am including, though not for publication, some pointers sent out in typewritten form to all projectionists on the circuit of the Provincial Cinematograph Theatres, Ltd.

I was much impressed with the beauty of some of the theatres. They compare favorably with our own best houses, though they are very different. In Glasgow, for instance, the Picture House caused me to open my eyes with wonder and admiration.

Its entrance was specially fascinating. It consists of a lobby cafe about fifty by sixty feet, built almost entirely of marble. In its center a large fountain shot water into the air to the height of thirty feet. Scattered about were ferns and palms in abundance. At one side was a huge marble fireplace. Just through the lobby, on another side, was a smoking room where waiting patrons enjoyed coffee and cigarettes.

Built around the lobby was a balcony cafe, circular in form. The spray from the fountain below almost reached the ceiling. Its effect was very beautiful. Off to the side of the balcony cafe was still another cafe, called the Wedgewood Cafe, very artistic and pretty. Daintily costumed maids, selected in part for their personal beauty, serve the patrons. A good orchestra renders musical selections while the dinners enjoy the refreshment, food and surrounding beauty. Harmony is the keynote throughout.

These cafes are very popular, and they do a land-office business. It is possible that some of these days some live United Statesian or Canadian will grasp the possibilities of the cafe business in connection with the theatre.

Rear Projection

While in London I had the honor of being in charge of projection at the Royal Opera House, at Convent Garden, where "Earthbound," the Goldwyn feature which had such a good run at the Capitol Theatre, New York, was presented.

They resorted to rear projection there, for at least two good reasons. First, the London County Council would not permit a projection room within the theatre itself. Second, fogs are so thick, at times, that the projectionist has great difficulty in seeing the picture if it be at any great distance from him.

We used two Motiograph projectors and a tandem resistance. The distance of projection was fifty six feet, and the picture a twenty-two footer. We used the first two "Pentac" Dallmyer five-combination anastigmat two and a half inch lenses (2.5 E F is meant. Ed.) to be manufactured. You will doubtless hear more of these fine short focus lenses in due time. The principal difficulty was their small aperture, with consequent great loss of light.

Transparent Screen

The screen was a very good translucent one, its most objectionable feature being the seam in its center. With seventy amperes at the arc, and a good crater, light measured from the stage side with a photometer showed, as nearly as I am able to remember, two foot candles, falling off very little at an angle.

From the house side, however, from an angle it read differently. At a ten degree angle we read two foot candles. At ninety degrees it read 9.4, which is precisely the characteristic of a metallic surface screen. But on the whole the results were very good as viewed by the naked eye. There were six firemen stationed in the theatre during each performance, three of whom were posted on the stage, just outside the projection room. That is the London County Council regulation for theatres of that class. An additional precaution against fire, which is, by the way, strictly enforced in every picture theatre in the British Isles, is that two buckets of sand, two buckets of water and a wet blanket be kept in the projection room at all times. They are taking no chances.

The Royal Opera House is very old, I was told, but it has the appearance of an almost new theatre. Its seating capacity is 4,400 and practically every famous singer from every section of the globe, has trodden its historic boards, also about every King, Queen and other titled person of note in the entire world, for at least three generations, has at some time occupied one of its boxes.

During the presentation of "Earthbound" many titled persons attended. The newspapers of London devoted much space to a description of the programme and to publication of the names of the noted persons attending.

Feeling Congenial Toward Us

I found the feeling in England to be very congenial toward us of the United States. Provincial Cinematograph Theatres, Ltd., more than lived up to its contract with me, and cordial hospitality and friendly feeling greeted me everywhere. I shall always cherish the memory of my visit to Old England and of the friendships formed while there.

I feel very proud of the token presented by the company (Cigarette case before mentioned. Ed.) and the letter which accompanied it. I have taken a lot of your time, though I have not told you half what I would like to say. I must, however, add that practically every known make of projector is used in England, with about every imaginable sort of result.

Projection Not Very Good

Aside from what the Provincial Cinematograph Theatres, Ltd., have made projection on its own circuit, it is not very good, taken as a whole. Smoking is permitted in all picture theatres, which of course operates to seriously injure screen results.

The union wage throughout England is five pounds, or at present rate of exchange, $17.50 per week, which in part accounts for the poor results. The class of men attracted by that wage can hardly be expected to put on "top hole" projection.

Why Stop?

Well, brother Keller, if you had only half finished, why stop? To such an interesting letter as yours was we could give almost unlimited space. Well, anyhow we thank you most cordially for having redeemed your promise.

We were more than sorry not to be able to meet you personally when you were in New York, but when you called up the situation was such that we doubt if we would have taken time to see the King of England himself—no, that might offend friend Britisher, so we'll change it to President Wilson. About the only man we would have stopped for just then would have been the Kaiser himself. We would have stopped for him, all right—if there was a pile of loose brick handy.

That Rear Projection Stunt

That rear projection stunt interested us for several reasons. Seems as though England has its foolish law makers, as well as we of the United States. We had a good laugh at that sand-water-wet blanket firemen stunt. Some rather silly local laws were passed here, many years ago, requiring a pail of sand, etc in the projection room, but aside from its handiness as a receptacle for hot carbon butts, we never heard of either a pail of sand or a bucket of water being used with any practical effect on a film fire.

Of course if the projectionist could lay a reel of burning film down on the floor and pour sand over it (A pail, or even two pails of water would be merely wasted energy insofar as putting out or even

Notice to All!

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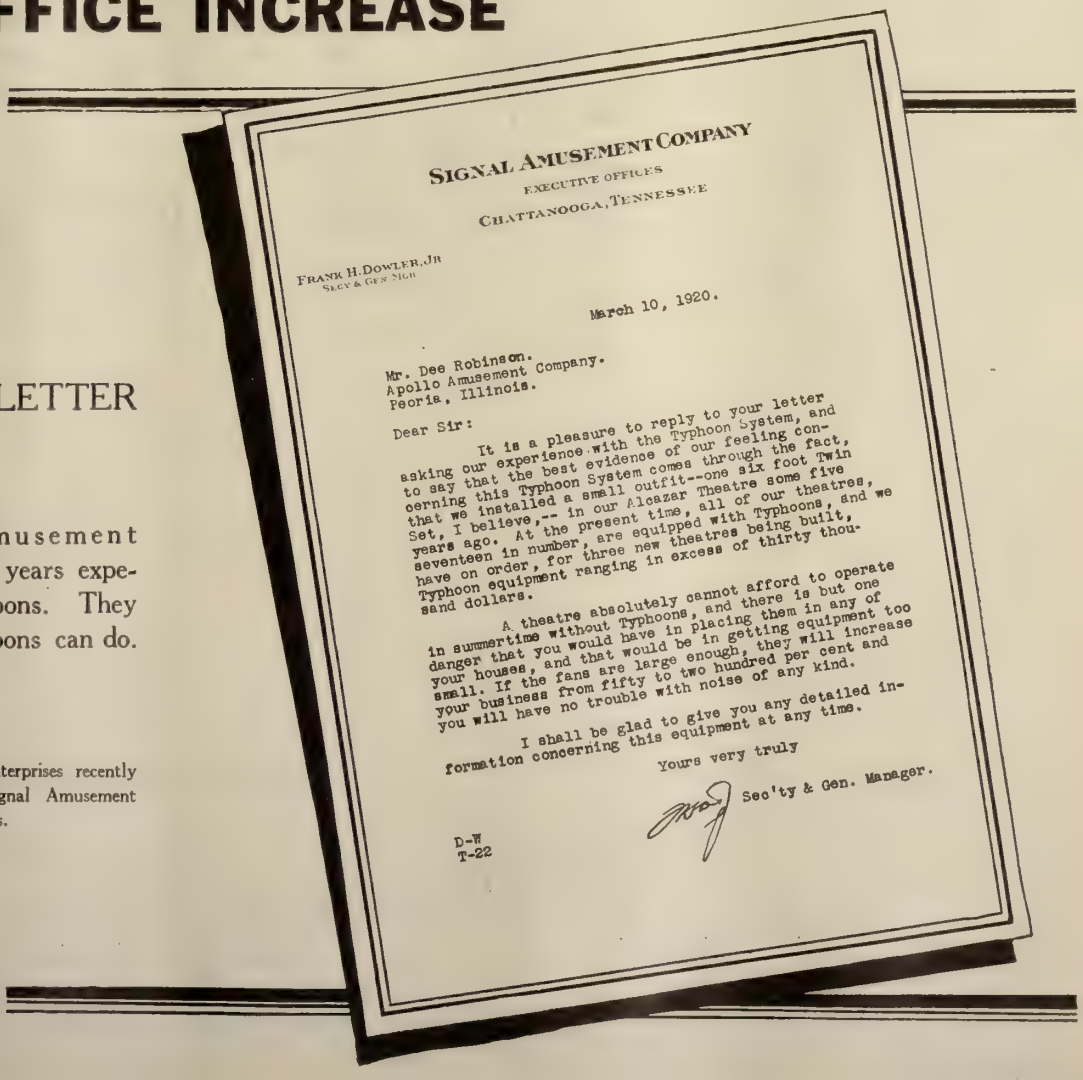

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SEC'Y & GEN'L MGR.

March 10, 1920.

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I shall be glad to give you any detailed information concerning this equipment at any time.

Yours very truly

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checking the fire goes) it might keep down the blaze, but would add to the smoke.

If the projectionist could drop a burning reel of film into a pail of water it probably would do a lot of good, and might even put out the fire, BUT how is any living man going to handle a blazing reel of film? Try it once, Mr. London County Council!

Wet blanket? What manner of good would it do? In practice when a film fire actually reaches the reel of film there is just four things to do, Viz: close the ports, light the house, report to the office and GET OUT. If the projection room is itself properly constructed and properly equipped, only the film actually on fire will be injured, and the audience will not know what is wrong.

It will only know the show has stopped. And let me tell you that the projectionist has just about as much chance of stopping or checking the burning of the film which is on fire as he has of climbing to Heaven on a bean pole—once a reel of film has caught on fire, we mean.

If the London Council wants to do something really effective let it compel thoroughly fireproof projection room construction, such as we have here in Canada and the United States, with sure-working port shutters, which will act quickly, and vent flues of ample size to carry away all smoke and fumes from burning film, and then get newspapers to tell the truth—that there is no more danger to them from a projection room fire than there is the fire in the cook stove in their own home, the ONLY danger consisting in PANIC. They will thus have accomplished infinitely more than all their foolish rules about sand, water and wet blankets amount to.

Please Understand

Please clearly understand, you of England, that in thus criticising your London County Council we are only doing that which we would and have time and again done to officials over here who try to legislate without knowledge of the subject they seek to regulate, ending in more or less useless drivel.

Build safe projection rooms and educate the public to know that fire in a projection room cannot possibly injure anything outside the projection room. That is the answer the real answer, and we make bold to say there is no other.

Three points make a "safe" projection room (A) Thoroughly fireproof construction as to walls, floor and ceiling. (B) *Ample vent or vents to carry off all smoke and gas generated by burning film.* (C) Good sure-to-work port shutters, so arranged that they will close automatically or can be closed by the projectionist before smoke apears in the auditorium. All of which is entirely practical of accomplishment.

There, darn it! I feel better, and if I've made any of you across the pond real mad on account of my presumption in criticising your law makers, why it can't be helped, for it was coming to 'em.

Fogs

Gosh all hemlocks! Fogs so thick the projectionist cannot see the screens. Quick! For the love of Mike send a couple of 'em over here. We could use them to excellent purpose, preventing some of our theatre architects from placing the projection room up so high and back so far that the projectionist has to use an opera glass, if not a telescope to see the screen at all. Between the tobacco smoke and fog you men of England must have troubles of your own.

Tandem resistance? What's that? Rheostats in series?

Don't see how you managed to get a decent result on a twenty-two foot picture with a lens of the aperture a 2.5 E F must be. Had never thought of the translucent screen as having fade away, but come to think of it we would imagine it would at that—on the audience side, that is to say. Let us hear from Frank Rembusch on this point. Don't believe it would apply to the ground glass surface.

Speaking of Angle

In speaking of angle, be it observed that evidently the 10 degree angle is from the surface of the screen, where in this country it has been the custom to reckon from a perpendicular to the screen surface (axis of projection) which would make the figures given read 0 and 80 degrees.

Personally we do not care much about the new short focus projection lens, because of the loss of light involved. We have long held that the house that will not provide at least a fifty foot distance of projection is NOT fit for motion picture theatre work.

Oh yes, I nearly overlooked the three firemen stationed just outside the projection room door. What were they supposed to do in case of a film blaze? Eat it? Or maybe they were going to go in and sit down on the blaze and thus smother it. Or perhaps it was intended that they each seize a reel of blazing film and walk out of doors with it.

Piffle! Taking no chances? They were taking about the same chances they would were those firemen at home and in bed. Films not in use would, or should be in containers, each reel being fire-insulated from each other reel.

The reel which might catch fire on the projector would be in a closed magazine, and none but a confirmed jackass would presume to open the magazine, and with it closed all the liquid, water or otherwise, would have no effect. The only reel which could possibly burn in the open would be one on the rewind, and surely those firemen would not open the projection room door, letting out floods of smoke, to put out a fire which could injure very little beside a cast iron rewinder and the film —which latter would be ruined anyhow.

Our Compliments

Our compliments to the Provincial Cinematograph Theatres, Ltd., in its projectionists and to Major Grierson personally. If you find benefit in the department, and in the lens charts, why not help a little yourselves by contributing those things you have found of value. Up to date our English readers have been about as noisy as a nice live oyster.

And bye the way, why does not the P. T. L. take the course adopted by many up-to-date theatre circuits here and supply each one of their projectionists and assistant projectionists with a handbook. It could be charged to them, and credited when they leave the company employ if returned to the company.

Repeating our remark of last week, we hope to get over to England and examine into things for ourself in the not distant future.

Meanwhile let us suggest that a few photos of representative English projection rooms, for publication, would be acceptable, if acompanied with description. Let a photo of the projectionist accompany it, if convenient.

From Alaska

E. E. Beattie, Signal Corps, Fort Gibbon, Alaska, wants to know:

Why can I see the aerial image of my crater on the front (screen) side of my revolving shutter, which latter is of the solid blade type?

When the shutter blade cuts off the beam I should not be able to see it, the beam, and during the period that the shutter is "open" there should be nothing visible except a streak of light.

At least that is how it is when the projector fly wheel is turned slowly, by hand. I presume it is a sort of optical illusion, but would be glad if you would enlighten me as to exactly what causes it.

In the first place, friend Beattie, you do not see the aerial image of your crater in front of the revolving shutter. In fact, you do not see any image at all unless you hold a receiving surface (screen) in the beam at the right place, and then what you see is an image of the front surface of the converging (condenser) lens.

The image is called an "aerial" image because it is an image present in the air, there being no screen to receive it.

You see the beam continually, for precisely the same reason you see the picture on the screen continuously, although neither it nor the light beam is present when the revolving shutter is at "closed" position. It is due to a phenomenon called "persistence of vision," a full explanation of which will be found on pages 471 and 472 of the handbook, copy of which we presume you have. It amounts to just this: the human eye is so constituted that once it "sees"

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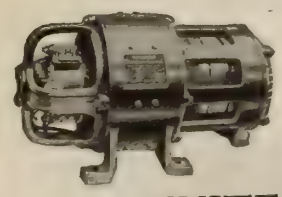

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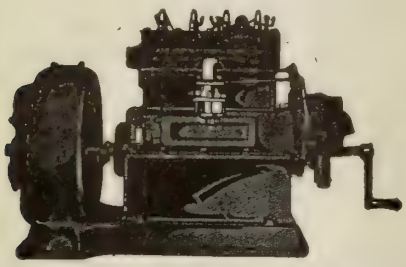
something, the image of that something will remain impressed upon the eye, or upon the brain for a small fraction of time after the actual object viewed has disappeared.

Put another way the human eye will receive and transmit to the brain a certain definite number of separate impressions per second. If this number be exceeded then they are no longer transmitted to the brain as separate impressions, but become merged with one another, and that is exactly what happens in motion pictures. The eye is viewing photographs at the rate of sixteen or more a second, which is in excess of the speed the brain can receive the impressions as separate impressions, hence they merge into each other, and since each photograph is progressively a bit different from the one next before, the result is continuity of motion through each photograph merging its fixed positions into the slightly different fixed positions in the next photograph.

Exactly the same thing is true of your "beam," only in it there is no visible motion—just brightness in proportion to how much smoke or dust there may be in the air.



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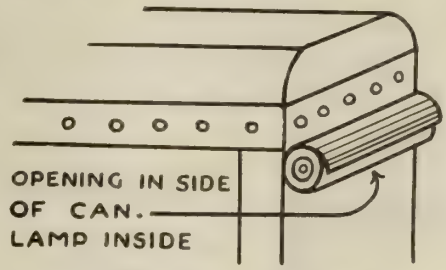
From Middletown, Ohio

In the November 20 issue we used a portion of a letter from brother Otto Kaiser, Middletown, Ohio, promising to use the rest later. Here it is:

I remember some time ago a contributor to the department suggesting inspecting an incandescent globe in a condensed milk can,



KAISER'S LIGHT SHIELD

and hanging it so the light would shine downwards. He thought it was not of much importance, and that is why I made one. The idea of the good brother was to shield the light so that it would not shine into the eyes, yet would shed its rays downward.

The one I made was different. It was constructed from a "Seal Ship" oyster can. It was excellent, too, so I constructed one such as he suggested for the other projector. Tired yet? Oh, well, might as well tell it all and have it over with. After all, it is the simple things which sometimes are most useful. You know a piece of blotting paper is the best thing with which to clean slides Sure. It's fine.

Soft pedal now. OIL! It will get anywhere. I have seen oil on projectors which I know the projectionist did not put there—nor did an operator, either. Oh, yes, he may have left it there, but what I meant is that it got there without any fault of the man in charge.

For instance. It will sometimes get on the fibre disc on a Simplex, and its effect is instantaneous.

Remedy? Just hold a bit of blotting paper lightly, first to one side and then to the other of the disc. It's a sure cure, though after the reel is all run off the use of a cloth will not do any harm, as supplemental caution.

I send you a bit of round belting showing two kinds of joining hooks. Notice the hinge action of one, whereas the other is sure to break the leather, especially if the belt works over a small pulley.

And Now One More

And now one more and I have finished. I believe that every projection room should have a diagram giving size of condensers (mean focal length, don't you?—Ed.), size of carbons, necessary data, such as diameter, focal length and working distance of projection lens, current used and kind, distance of projection, width of picture, distance center of condenser to aperture, and every essential thing relating to the optical train, then when a fellow like Richardson comes around he can get a better pettigue (what the * * * ever that may be.—Ed). Did you ever come across anything like that? You have been going some and maybe I am just waking up.

Before I close let me say, I am sure that meeting at Hamilton, Ohio, will be remembered by every one, and that if it be His will to allow us of Middletown and Hamilton to remain here below and to work at the craft, the privilege we had in having you with us will be referred to very many times.

I have wanted to meet the editor of the Projection department for two years past, but never expected to be thus favored. I believe that Middletown local takes off its combined hat to the Hamilton local and exhibitors for inviting us to come and help make the meeting just what it was, and to at the same time see and hear our friend Richardson.

Would Be Effective

The light on lamphouse would be quite effective, but after all we are unable to quite see wherein lies its desirability.

When the projector is running surely you would not need it, and when it is not in use—um, well if you like it and you don't keep it burning while the projector is running, why all right, but we are a firm believer in just as little light as possible when the projector is in operation. Anyhow, your application of the light shade is, in our view, an improvement on the idea you got it from.

The blotting paper for slide cleaning has a familiar sound, still when we read it we took it for a new idea, until reflection seemed to give sound some far-off memory. But maybe that is imagination, and, anyhow, we got a nice dirty slide from a pile, breathed on its surface and rubbed it with one of those Hamilton blotters and presto! Change-o! it was clean as a whistle.

We agree with you that ofttimes the simple things are the best, and you may take it from us that a lot of the simple things are not generally known.

And now let us tell you a deep, dark, deadly secret, to wit: It is just exactly as much of a pleasure (if not more) for the editor to meet you men whom he has tried earnestly, through all these years, to help as it can possibly be for you to meet him. So at least on that score we are even.

Nope, never met with such a chart. We agree it would be an excellent stunt. The belt sample got lost. Sorry!

The Punch Fiend Again

One would suppose that experience and the passing of the years would teach even the most confirmed sap-head at least enough that he would lay aside the punch, but now comes Smith A. Gauntt, Projectionist Princess Theatre, Athens, Texas, who, being duly unsworn deposeth and sayeh:

Dear Mr. Richardson: Here I come with a kick; also am sending visual evidence that said foot impulse is entirely justified, in the form of a film clipping.

Am running a picture which has been released but a short while, and find that some ham OPERATOR— I say "operator," because even if he has been in a projection room twenty years he is no projectionist—has punched this size hole as far as twenty feet from the end of the film.

Any kind of punch mark is bad enough. It is just pure film murder to use them at all, when there are so many simple and effective change-over signals. I know many of the boys (guess you must use the term "boys" in its literal meaning, Ed.) still use the punch, but men who really take interest in their profession, and treat it as such do not. With a little intelligent help from exchange managers the nuisance could be entirely stamped out.

What About Exchange Manager

The punch marks measure .21875 7-32 of an inch in diameter. That the ingrowing numbskull who made them should be treated to a dose of the old fashioned ducking stool, goes without saying, but what about the exchange manager (?) whose inspection (?) is so farcical that the guilty one is not detected and made to pay for the ruined film? Is or is he not worse than the one who punched the holes?

We have about given up the task of trying to stop the damaging of the property of exchanges which are too infernally shiftless to protect their own property.

In fact if it were only them who suffered, we would not say a word, because they could stop the outrage in a week if they wanted to badly enough to really inspect their films and make the one doing wanton damage of this sort pay for the damage.

But the fact is that projectionists and innocent audiences are the worst sufferers, the former because they are unable to

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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

put on high class work with butchered up film; the latter because they pay to see a photoplay, not a series of white, disillusioning flashes of light on the screen.

Once in III Years

Just to prove that the aggregation of stem-wind, stem-set, all-round guardians of the screens of the Great Board Walk, known as Local Union 310, International Association of Theatrical State Employees and Moving Picture Machine Operators of the United States and Canada has not gone bluey, Charles B. Lafferty, its press correspondent, has chased his pen all over two whole sheets of paper, with this result:

Brother Richardson: We have the habit of writing about once in three years, which, combined with the desire for practice in literary matters by the press correspondent, accounts for this letter.

If it escapes the under-the-desk receptacle for budding ambitions and the grave of blasted hopes, the aforesaid P. C. will feel that life hath not been lived in vain.

After our regular January meeting had ceased meeting, its component atoms were most pleasantly surprised. One brother, F. R. Reckard (long may he wave), provided a banquet, which I can honestly say was the simon pure real thing in the way of what that word banquet implies. That it was thoroughly appreciated, every single member of 310 is willing to hold his right paw up to high heaven and solemnly affirm.

Open Club Rooms

The reason for the high jinks was the celebration of the opening of our new club rooms in the Central Theatre Building, Atlantic and Florida avenues. We have just moved to the new place and it's all to the classy, even to the name of the street it is on.

The old place was not satisfactory because, apparently, all the unions in the world met there, and we could only meet once a month and had not chance for any sociability at all.

The brilliant minds for which 310 is so justly celebrated (huh!) conceived the idea of securing a place where we could not only hold our meetings, but which could be used by the men at any time. Well, we got busy, furnished the place and—here are we.

Have two large rooms which are handsomely outfitted. For those who wish to progress, a complete projection library is supplied. It contains all works on projection and, of course, a complete file of the Moving Picture World. A Victrola enables us to make Caruso and Paderewski jump through a hoop at will, to say nothing of the canned dances, etcetra. There are checkers, tiddle-winks, old maid and—um, well perhaps we'd best leave a little for you to imagine, just to lend zest.

Flock of Fox-Trotters

I might add that 310 has a flock of fox trotters, of which your old friend Billy Read is premier at this time. We will soon have a pool table, and then let joy be unconfined. That is all we now need to complete a home where union projectionists visiting the City of the Great Board Walk will always be welcome. That last is intended to be an invitation to all I. A. men, as well as to any member of the Moving Picture World staff.

It was decided to have little luncheons every month. Joseph Jordan, Assistant Manager Virginia Theatre, was our guest at the first blow-out.

Insulted

By golly, I'm insulted. You didn't even ask me down to your darned ole bank yet. Don't believe it was such a much anyhow! Huh! Well, anyhow, I'm real tickled that you have a place to hang your unionorial hat, and that you're fixed so comfy.

Think mebby I'll have to take a run down there after a while and see how Billy Read is behaving himself, and if he has learned how to thread a projector and make a patch yet. He has only been projecting for a mere trifle of twenty-five (25) years—and he's one man who can say that without throwing the bull, too.

And now, gentlemen, your new union home will be fine, and will last indefinitely, PROVIDED (and don't overlook the "provided" either) you keep it decently and in order. By this I mean you must allow no rough stuff. Games of chance for money will break it up, just as surely as the sun rises in the east. May take a while to do it, but take it from me it WILL do it.

I've seen a lot of 'em go that route. By this I don't mean that pool for ten cents a cue, loser to pay, should be barred, or things like that. What I mean is games that mean, or can ever mean more money than the boys can afford. Of course I well know you won't allow anything of the sort, but I'm just telling you what has happened to those who have been foolish enough to permit games for real money in their club rooms.

Well, this is 1921. Don't forget you're due for a repeater in 1924, though you might speed up the ole habit a little. Get a lil pep in it, as it were, and write say once in three MONTHS.

Who Is to Blame?

Bert E. Fahrney, Manager Electric Theatre, Curtis, Nebraska, says:

M. P. World Projection Department: Recently we ran "Under Crimson Skies," and at times there was a most disagreeable and eye-tiring fluttering while interior scenes were on. We traced the trouble to what we consider to be defective film, sample of which is attached.

Is this the producer's latest idea of "art" (?), like the abominable fuzzy close-ups, or is it unintentional and caused by using A C in the studio? What excuse has a big concern for putting out such work, particularly on a big special?

Trouble Seems to Be

The trouble seems to be in the development of either the positive or negative—in all human probability the first named. The use of A C in studios has no effect at all—injurious effect, we mean.

The producer, in this case the Universal, has, from your viewpoint, no legitimate excuse under the sun, but there nevertheless is a more or less valid excuse, in that with labor conditions as they are it is next to impossible to secure uniform efficiency.

Formerly it was the employer who made no bones of telling labor to go plumb to ? * !" :, and to lump that which it did not like.

Now it is labor which tells the employer what amounts to the same thing, with net result that the employer is literally compelled to condone many things which would have called for immediate investigation and punishment under former conditions.

But this fact remains: You rented a certain set of films from the exchange. You paid a price based, among other things, on films in condition, insofar as applies to photography, at least, to give a good screen representation.

You did not get films in that condition and, by all rules of right dealing and common justice, are entitled to rebate on the renting price.

We are sending your letter to the Universal, with carbon of this article and the clipping. Most likely no good can be accomplished, since the condition confronting the producers is as above set forth. On the other hand it can do no harm, and perhaps will help the Universal to locate at least this particular fault, and to prevent its recurrence.

And, by the way, there is another element to be considered in matters of this sort, viz., the situation as applies to chemicals, which is a pretty tough proposition these days. The producer who can obtain pure, reliable chemicals for development is, we believe, to be congratulated.

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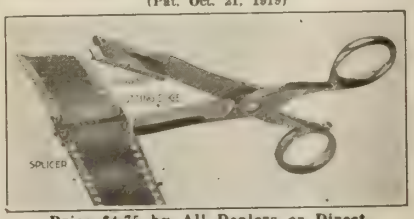

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You Can Make a Small House Look Like a Million Dollars with These Fronts

RECENTLY we received the following request from one of our readers who is about to build a five hundred seat house.

Being a subscriber to the World I take this opportunity to ask the "Better Equipment Department" for suggestions for an effective front for a new theatre which I am about to build.

I have drawn a rough sketch of the proposed front, showing double exit doors of either side, with a single three foot entrance door on either side of the box office.

For heat, I will use the present steam plant, and I have two four foot ventilating fans, which I believe would give the proper ventilation, by installing one on each side of the procenium opening, forcing the air from the rear walls, through grill work. The motor will be in the basement.

Inasmuch as the stage is small, we will probably have to use a large trap door to basement ,and have another entrance door to basement from rear.

Will Seat About Five Hundred

The projection room will be about fifteen feet deep, by eighteen feet wide, leaving room for two projectors, spotlight and steropticon.

I hope to seat about five hundred, and will use nineteen and twenty inch chairs, thirty-two inches from back to back.

At present there are three iron posts on each side, about five feet from each wall, these are to be removed and steel girders across the top to hold the roof.

We expect to begin alterations in the Spring, and be ready for operation about September 1.

I would like a sketch or picture of a front with canopy. The idea is to use double exit doors on each side, with two entrance doors on either side of box office, and removable French doors for front of lobby.

Information Desired by Many

Realizing that the information which this reader desired, was of undoubted interest to hundreds of others about to erect small houses, we took up the matter of fronts with the National Terra Cotta Society, of New York, the American Face Brick Association, of Chicago, and the Indiana Limestone Quarrymen's Association, of Bedford, Indiana, supplying blue prints of our subscriber's sketch and suggesting that each association furnish a design to conform with the requirements of the case.

The National Terra Cotta Society went most deeply into the matter, and its secretary, the late Oswald Speir, the sad news of whose death reached us as this issue was going to press, invited the members of the society to submit sketches for the solution of the problem, the drawings to be made by draftsmen employed by such members.

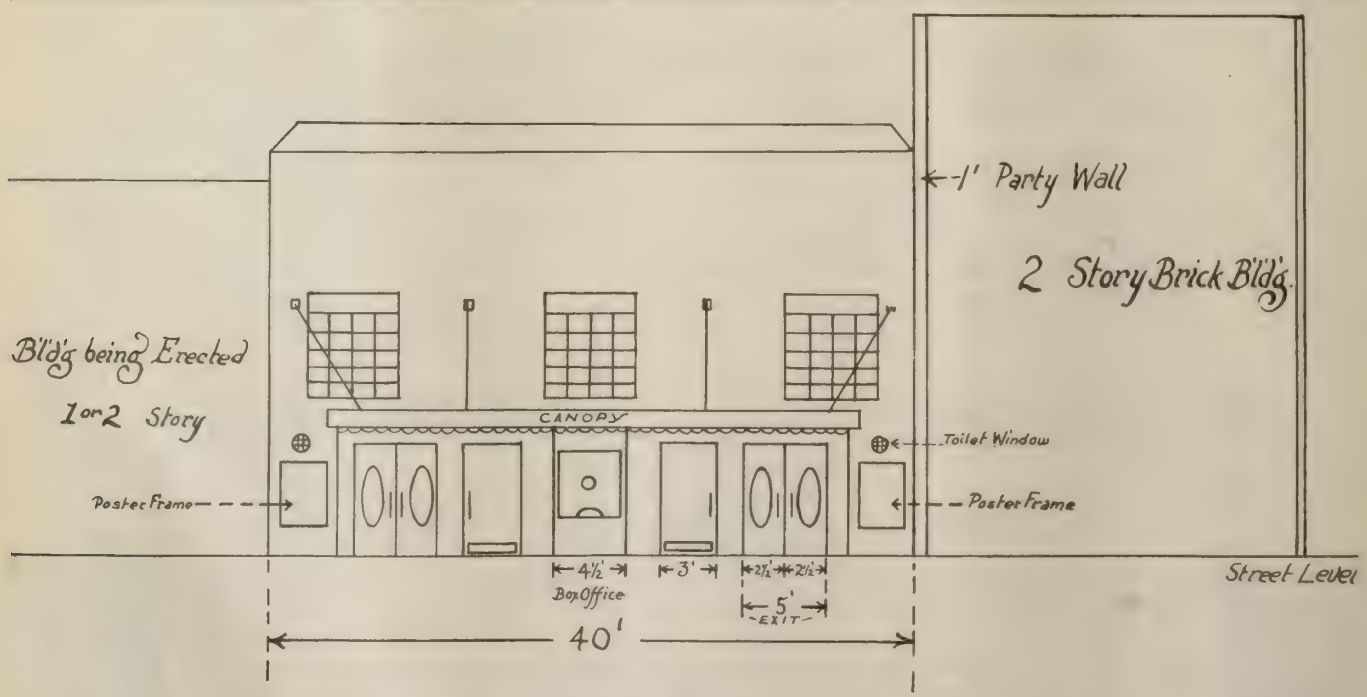
The Indiana Limestone Quarrymen's Association, through its secretary, H. S. Brightly, submitted two designs prepared for them by Olsen & Urbain, architects of Chicago, and the American Face Brick Association submitted one design.

National Terra Cotta Society Held Contest

In the contest engineered by the National Terra Cotta Society, designs were submitted by the following association members:

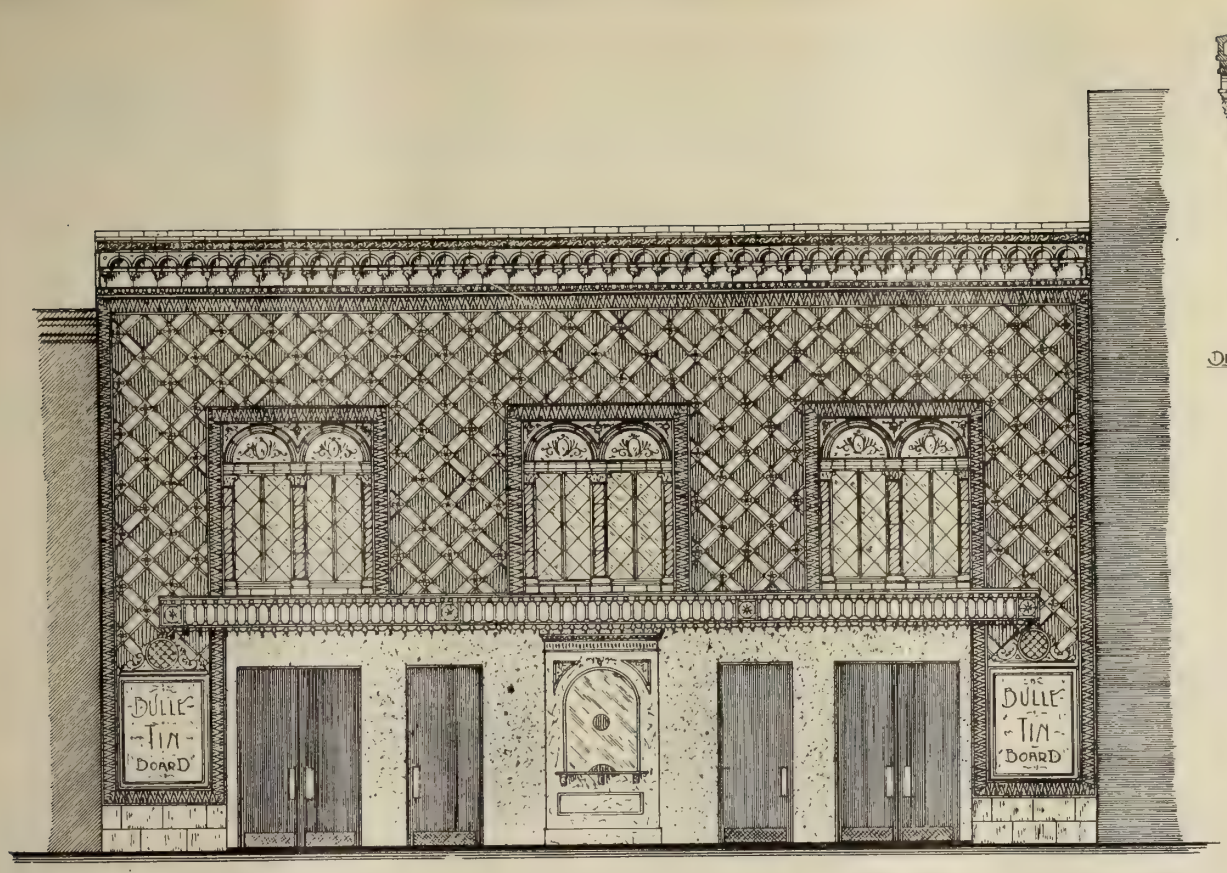
The Federal Terra Cotta Company, two designs, New Jersey Terra Cotta Company, one design; Brick, Terra Cotta & Tile Company, one design; St. Louis Terra Cotta Company, one design, and Los Angeles Pressed Brick Company, one design.

These designs were submitted to Charles Butler, architect, of the Committee on Competitions of the American Institute of Architects, who, assisted by Robert D. Kohn, architect, and Oswald Speir, managing director and executive secretary of the National Terra Cotta Society, as advisors, rendered the following decision regarding the merits of the sketches submitted by the draftsmen of the members of the National Terra Cotta Society.

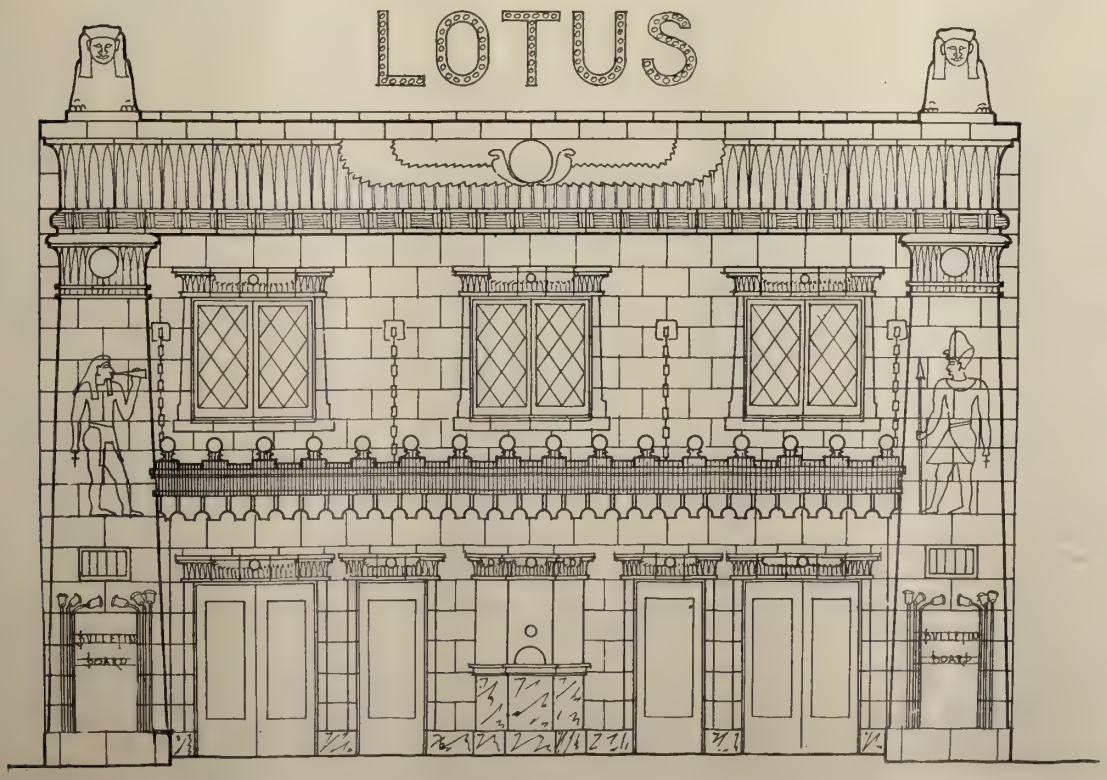


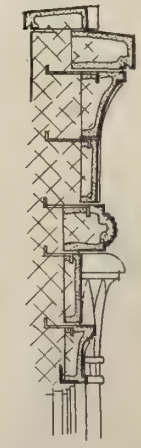
SKETCH OF PROPOSED FRONT

Blueprints of this were submitted to the National Terra Cotta Society, American Face Brick Association and Indiana Limestone Quarrymen's Association for suggestions as to treatment



DETAIL OF CORNICE





DETAIL of CORNICE

TWO SUGGESTIONS FOR TERRA COTTA FRONTS

The upper and lower designs won first and second mention respectively in the contest conducted by the members of the National Terra Cotta Society especially for the Moving Picture World. The first design was submitted by the Los Angeles Pressed Brick Company; the second by the St. Louis Terra Cotta Company

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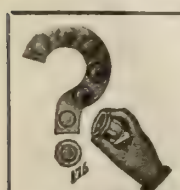

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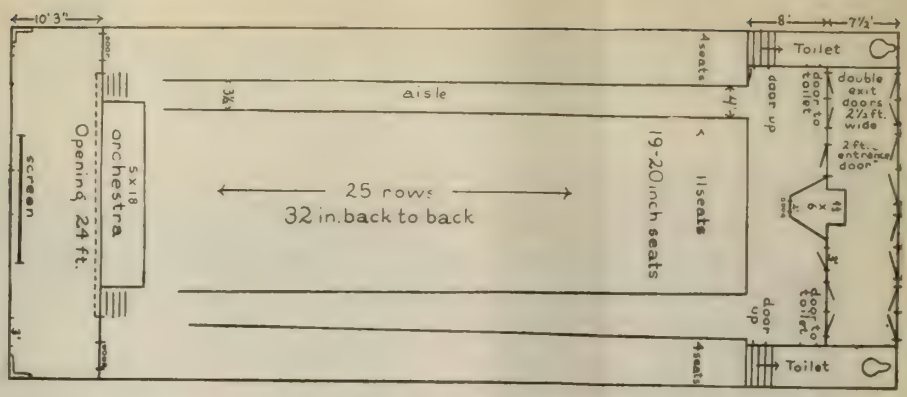


SKETCH OF GROUND FLOOR
Showing proposed arrangement of seating, lobby, stage, screen and lavatories

In this connection, we would remark that in assisting this jury of awards, Mr. Speir performed one of the last services which crowded a full and busy life.

First mention: Los Angeles Pressed Brick Co.—A design adapted from Italian Renaissance suggestion.

Points of Merit: Excellent composition. Good architecture suggesting excellent detail. Capable of enhanced beauty by the use of color. In no case requiring more than two colors to a piece. Most of the design could be worked out with only one color to the single unit, yet creating an excellent polychrome scheme. Perfect terra cotta practice. Good scale of unit. Greatest economy of construction and artistic effect.

Second Mention: St. Louis Terra Cotta Company.—A fine solution of the problem.

Points of Merit: The Egyptian style of architecture lends itself excellently to the purpose of the building, the motion picture theatre. The masses are well distributed. Proportion and scale are excellent, and the general suggestion of detail capable of beautiful development. To be thoroughly appropriate, color, as suggested by the early Persian work, should be used. Owing to comparatively small amount of reproduction for the limited amount of material, cost would be somewhat higher than average prices.

Third Mention: Federal Terra Cotta Company.—A beautiful suggestion from Italian Renaissance precedent.

Points of Merit: Good proportion, scale and mass, capable of excellent development in detail. The diaper pattern of the second story lending itself readily to a use of color. Thoughtfully developed for terra cotta practice, and illustrating an excellent knowledge of the material and economy in reproduction of the unit.

The advantages claimed by the terra cotta manufacturers are as follows:

Terra Cotta (burnt clay) possesses certain advantages of peculiar interest to the builder of the motion picture theatre. It is permanent, as proven by its history in use for more than forty centuries.

It is fire resisting, having been burned at a heat of over 2,000 degrees Fahrenheit. This quality alone rendering it of psychological value to a building housing hundreds of people.

Its salvage value in the event of adjacent fire is very high. Its plastic process of manufacturing allowing the reproduction of many pieces from one mold renders it the most economical of permanent exterior building materials. This reproductive process of manufacture enables economical first cost with practically no cost of maintenance.

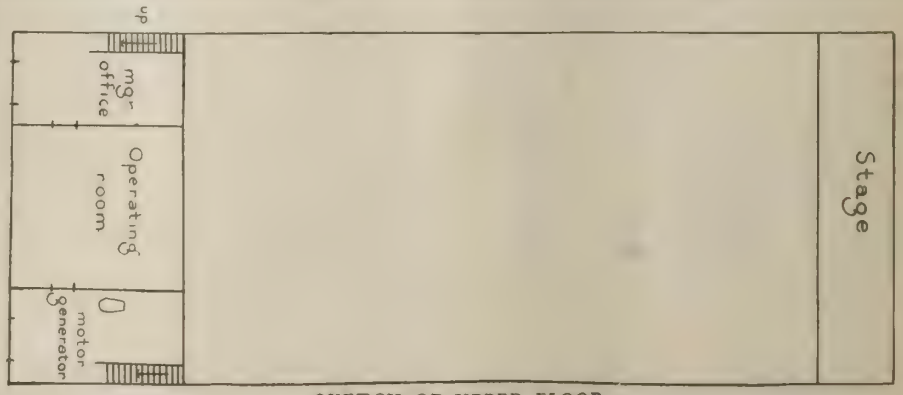
It is capable of treatment in almost any color or surface texture ranging in the former from pure white through a very broad pallette of colors. It has very broad possibilities for the use of many colors through ease in application of the mineral color which is burned in the ware.

When glazed, it is practically impervious and is capable of being cleaned with plain water or soap and water. It does not fade, retaining absolutely the colors of original design.

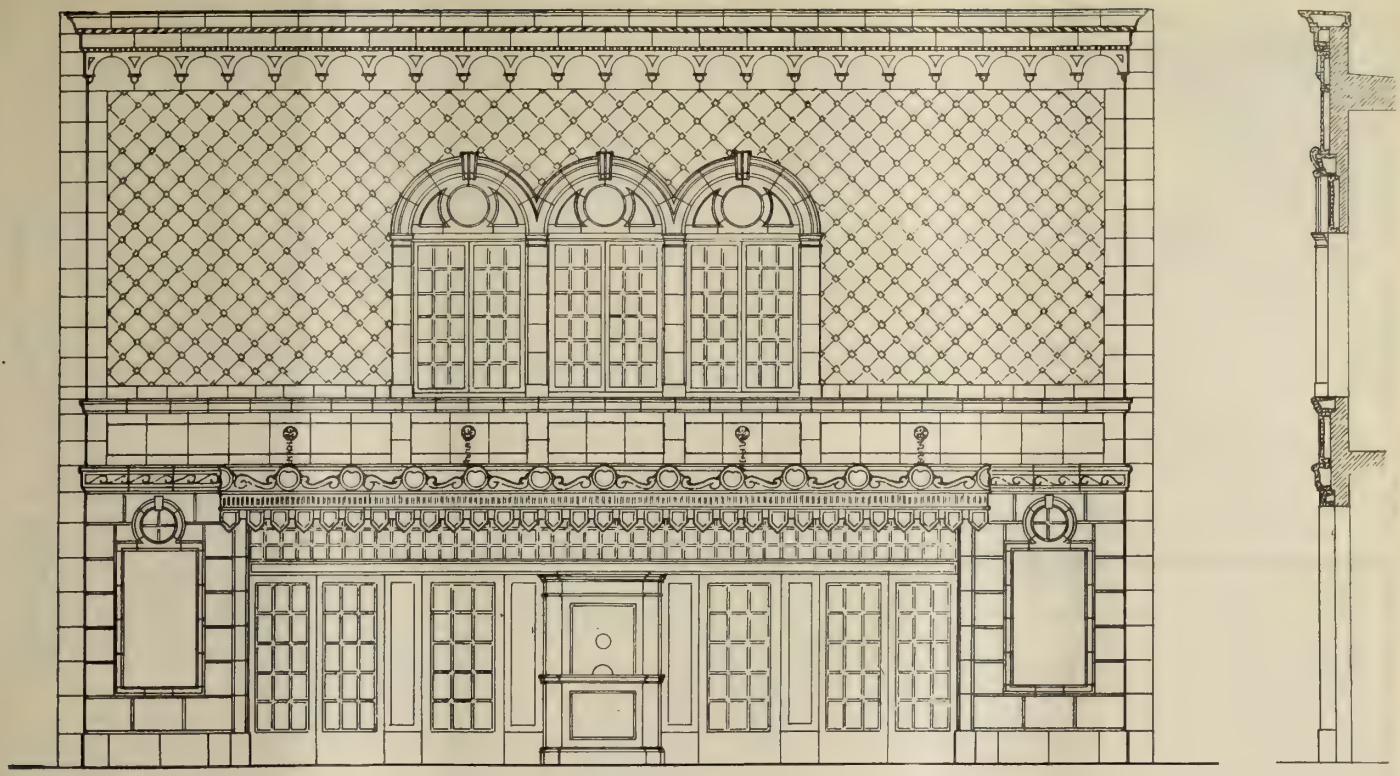
Its very broad use by theatre owners throughout the United States is convincing proof that terra cotta has been accepted as of permanent advertising value.

The American Face Brick Association took the requirements and limitations from the blue print sent them, and worked out a suggestion for a brick front design, susceptible of various treatments.

A front, such as this may be built of one kind of brick but usually two, and sometimes three different bricks are used to

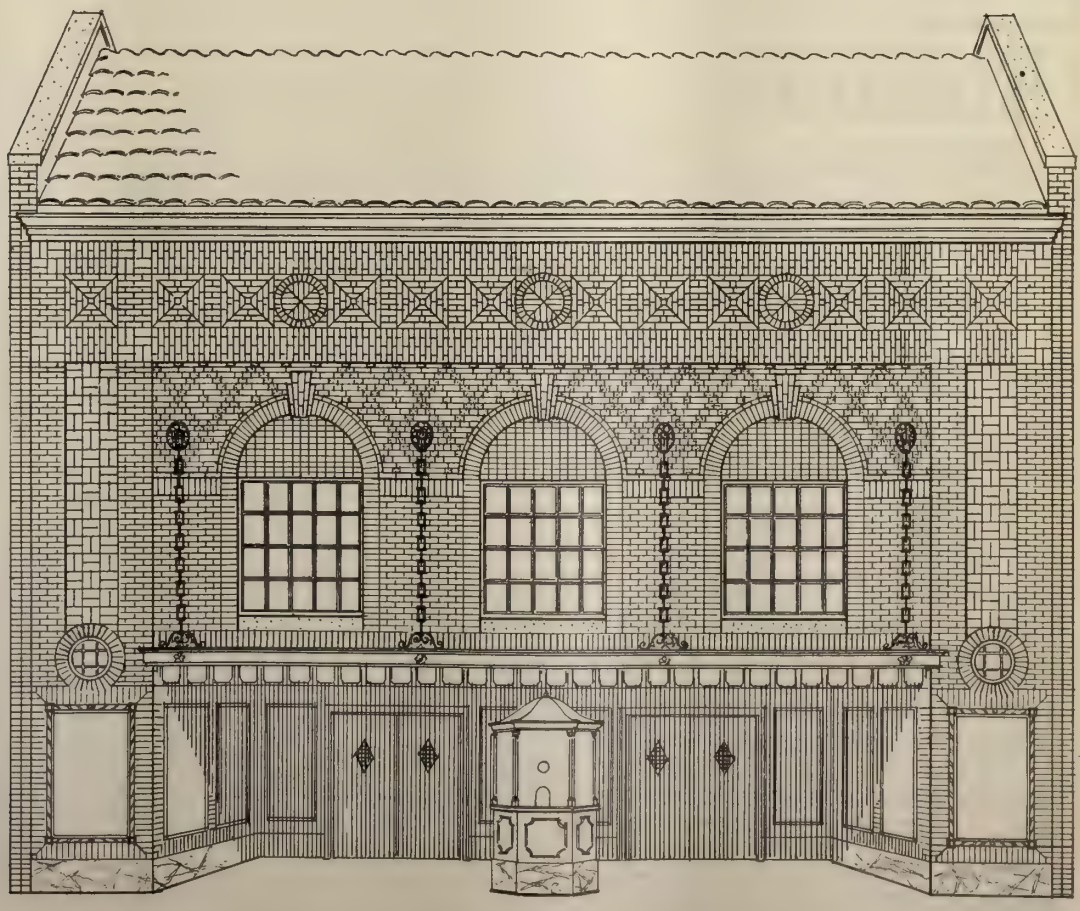


SKETCH OF UPPER FLOOR
Showing proposed arrangement of manager's office, operating room, motor room, and the two stairways



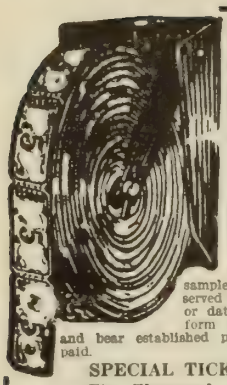
IN THE UPPER DESIGN THE DIAPER PATTERN OF THE UPPER STORY LENDS ITSELF TO A USE OF COLOR

THE LOWER DESIGN PERMITS OF THE EFFECTIVE USE OF BRICKS IN TWO OR MORE COLORS



A TERRA COTTA AND A BRICK FRONT

***Above** is the terra cotta design submitted by the Federal Terra Cotta Company and which secured third mention in the contest conducted by the National Terra Cotta Society. Below is the design for a brick front submitted by the American Face Brick Association*



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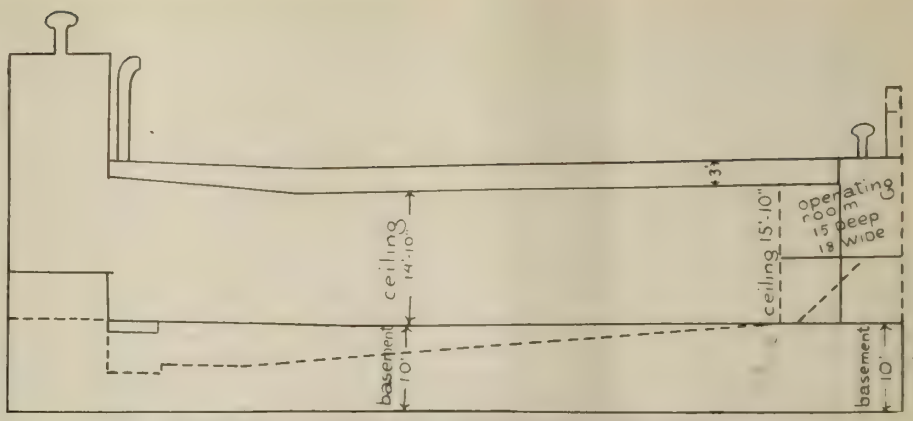


SKETCH OF PROPOSED LONGITUDINAL SECTION

The solid line shows present flooring; the dotted one the proposed slope to be given same

gain an effect and accentuate the design. One color of brick is limited to the field or background while another is used for trimming, and still another for a base or pattern.

For instance, a buff brick may be used for background and be trimmed with a red, tan, or purple brick; or, a pearl gray field would look well with a mottled buff brick; or, green enameled brick would harmonize with either of the above backgrounds. Then there is the brick with a dark end which is laid in the wall with the ends forming a pattern, which produce a beautiful effect.

Surface and Joints May Vary

Bricks, with differing surfaces, may be used, and joints may be varied to produce no end of charming effects. For instance, in the submitted sketch, the diamond patterns which would be produced by the dark ends of brick, could be worked out with a sand mould or press brick laid in mortar the same color as the face of the brick, with the mortar joints tooled.

The header bricks could also project beyond the surface to produce along the diagonal lines. The brick in the piers between the windows could be the same as the brick used for a diamond pattern above, with the same jointing, but be laid in a Flemish, English, or other bond.

The checkered patterns in the spandrels over the windows could be a rough brick of a lighter color, with white mortar joints raked out about three-fourths.

The balance of the brickwork could be made of a range of varying shades of a matt surface brick with mortar joints cut flush. The color of this mortar could be lighter than the average color of the bricks and probably recall the tone of the bricks in the background of the diamond pattern.

Two Limestone Designs

In furnishing sketches, the Indiana Limestone Quarrymen's Association called attention to the fact that if the design had not been restricted by the fixing of door and window openings, etc., it would have been possible for their designer to have been given more leeway in the preparation of the designs.

Also that provision for a horizontal electric sign, extending out over the sidewalk from the face of the building, has been provided for just under the cornice, and that it would also be possible to have smaller electric signs, announcing the star attraction at each end of the marquise, also that a proper provision for poster display has been made.

One of the limestone designs has been carried out in a style adapted from the Italian Renaissance, all of the detail used being studied from the famous Massimi Palace in Rome. The design, with its rustication, is very typical of stone construction and would make a decidedly refined and attractive theatre front. Much interest coudl be given to this building by the use of a rustic or variegated stone for the rusticated ashlar, and a fine grained light gray or buff stone for the belt course, cornice, window trim, etc.

Suggested by the Trianon

The other limestone design has been prepared in French Renaissance style, and is studied from the Trianon Palace at Versailles. This design could be carried the lower story executed in one color and out in its entirety in one type of stone, or texture, and the upper portion in another. A combination that would be effective would be to use the light gray or buff in the lower story, and a combination of one of these grades of stone with the variegated for the upper portion.

In both designs the detail forming poster frames would be carried out in stone, with the exception of a small wood or metal molding that might be used to hold the mounted poster in place.

In the Italian design, the entire ticket window feature would be carried out in stone, there being the usual plate glass window with opening in back of the stone grille.

In the French design the grille would be of metal.

In both designs, the metal anchor rods supporting the marquis would be fastened to the wall through carved stone animal heads, and the margin of marquis executed in metal to match the stone belt course along face of buildings.

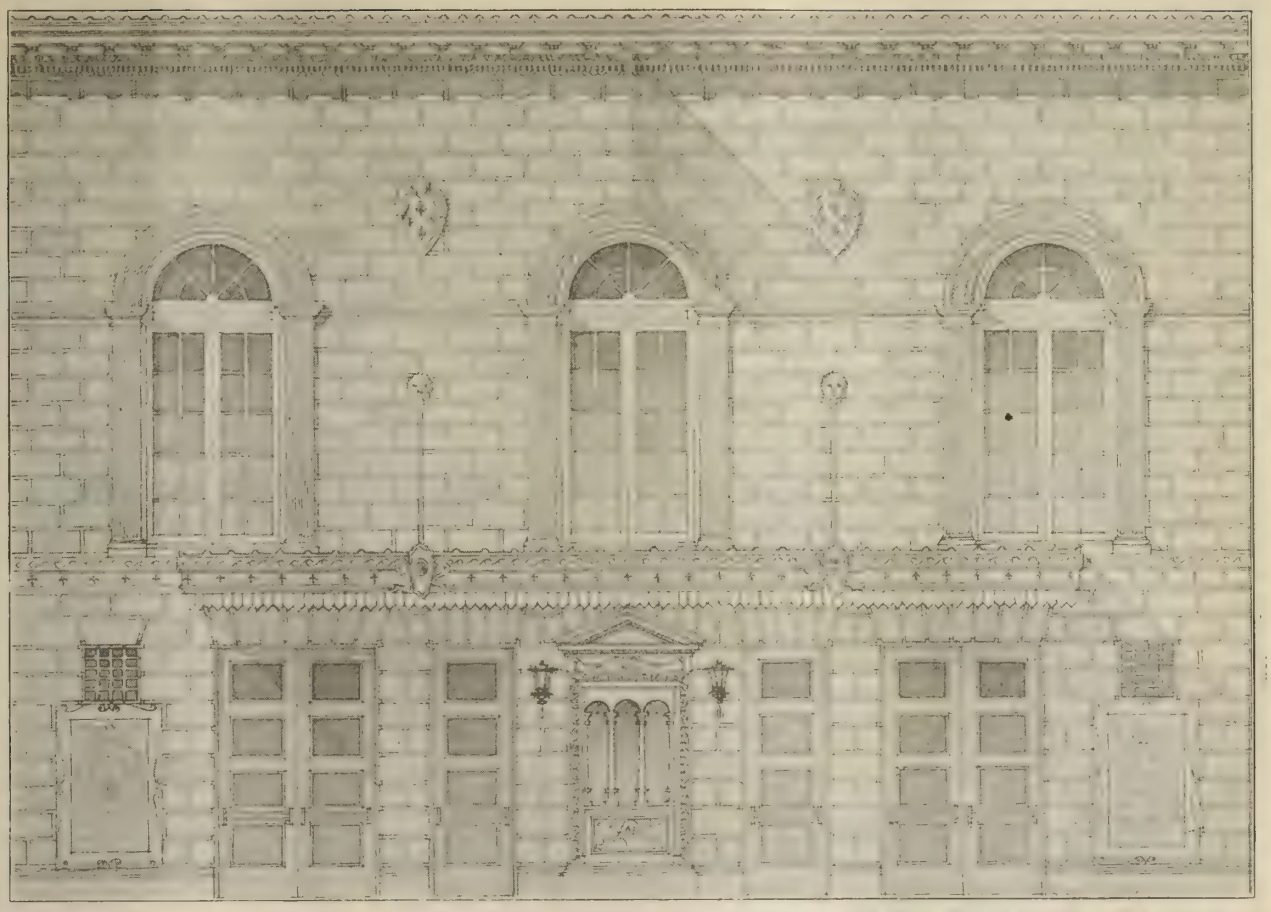
In both designs, by a little modification at the end of the marquis, this feature could be made to serve as a fire escape for all three windows opening from the balcony level, and concealed fire escape ladders arranged under the front edge of marquis, these being of the usual type that would fold up against the ceiling and be out of view from underneath.

Omaha's Argus Keeps Its Eyes Wide Open

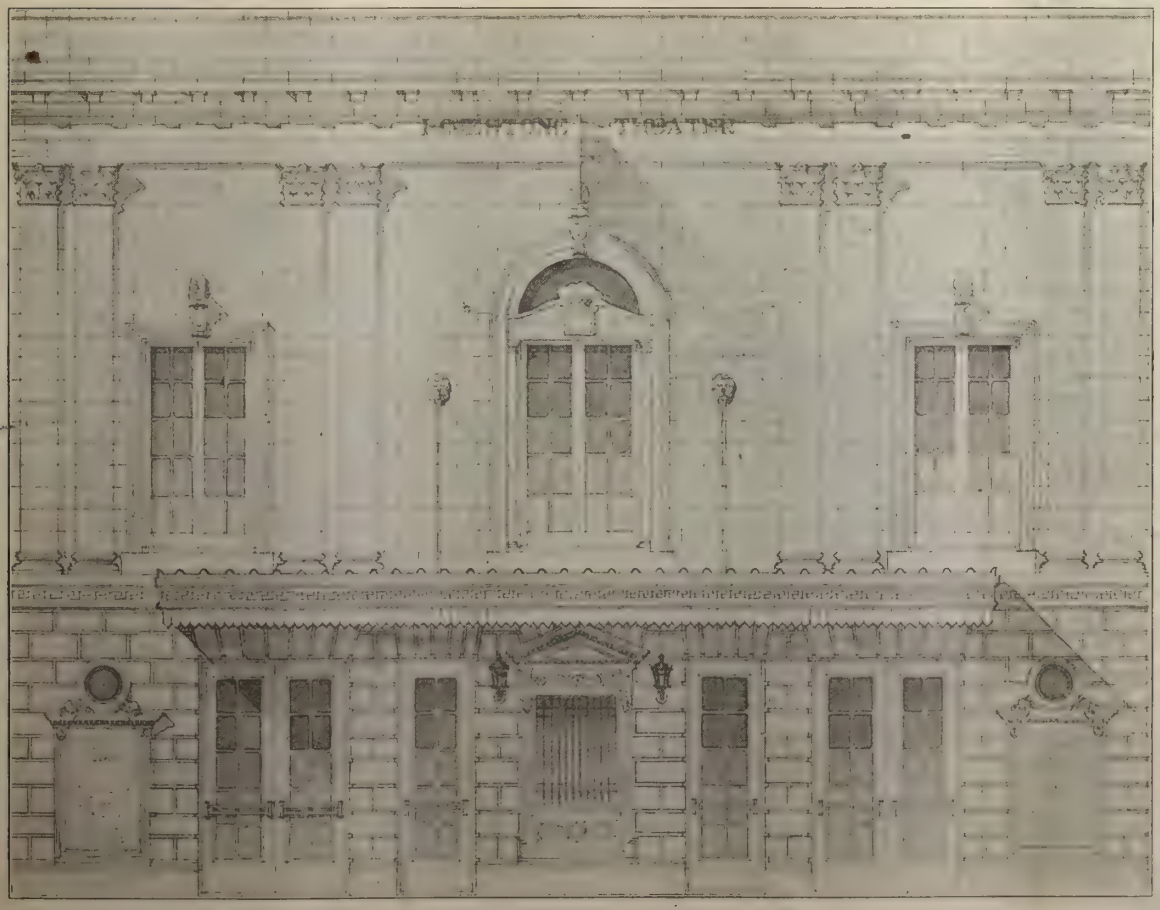
The Omaha branch of the Argus Enterprises, Inc., reports the following installations of Simplex machines, equipped with Argus G. E. mazda units:

Argus Theatre, Washta, Iowa; Pastime Theatre, Ravenna, Neb., and Hill & Dunn, Pierce, Neb.

In the Strand Theatre two Simplex projectors and a velvet gold fibre screen. In the Orpheum Theatre, South Omaha, Neb., two Simplex machines and a G. E. motor generator set, and a velvet gold fibre screen.



AN ITALIAN RENAISSANCE DESIGN STUDIED FROM THE MASSIMI PALACE OF ROME THE ENTIRE TICKET WINDOW SHOULD BE CARRIED OUT IN STONE



A FRENCH RENAISSANCE DESIGN STUDIED FROM THE TRIANON AT VERSAILLES THE GRILLE OF THE TICKET WINDOW SHOULD BE OF METAL

TWO SUGGESTIONS FOR A LIMESTONE FRONT

These designs were submitted by the Indiana Limestone Quarrymen's Association, for whom they were prepared by Olsen & Urbain, Architects

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The Paragon Film Laboratories Are Now One Hundred Per Cent Simplex

ONE of the most interesting departments of the Paragon Film Laboratories of Fort Lee, N. J., is the large reviewing room, where are located six motor-driven Simplex projectors.

It is in this room, where every print is run through the projection machines, and the projectionist of each of the six machines is also the film inspector, who, in running the new print at amazingly high speed, watches the screen intently for poor assembling and any other causes that might creep into the work, thereby detracting from the high quality of the studio treatment.

One of the Simplex Machines is equipped with the special two to one movement which was developed by the Precision Machine Company's engineers for exclusive use in Kinemacolor work, where twice the normal speed as used in black and white projection was required

Fast Movement Required

It is this fast movement that is used exclusively where unusual speed is required in running off a print that is needed to take the place of one that might have been destroyed or miscarried in some far-off city and where an Exhibitor or Exchange may be urgently calling for a substitute print.

Besides the six Simplex Machines used in the reviewing rooms, there are two other similar machines used in another department on the same floor, while still another Simplex is located in a special reviewing room situated in the basement, making a total of nine Simplexes in all used by this one organization.

They Endorse the Simplex

Jack Wolf, formerly connected with the Precision Machine Company, for a period of four years, has charge of the upkeep and maintenance of the Simplex equipment, and states that inspite of the continuous high speed under which these machines work, the life of each Simplex averages fully four years, which is indeed a tribute to the workmanship and material built into this popular projector.

Mr. Charle De Moors, a laboratory man of many years experience, the superintendent in the Paragon Laboratories, is particularly pleased at the manner in which the Simplex projectors run his product at high speed without scratching the new film, a condition which many producers and exchange men object to, and which, in the very beginning reduces the nomal life of the film.

Twelve Foot Typhoons Cool Chicago's Senate

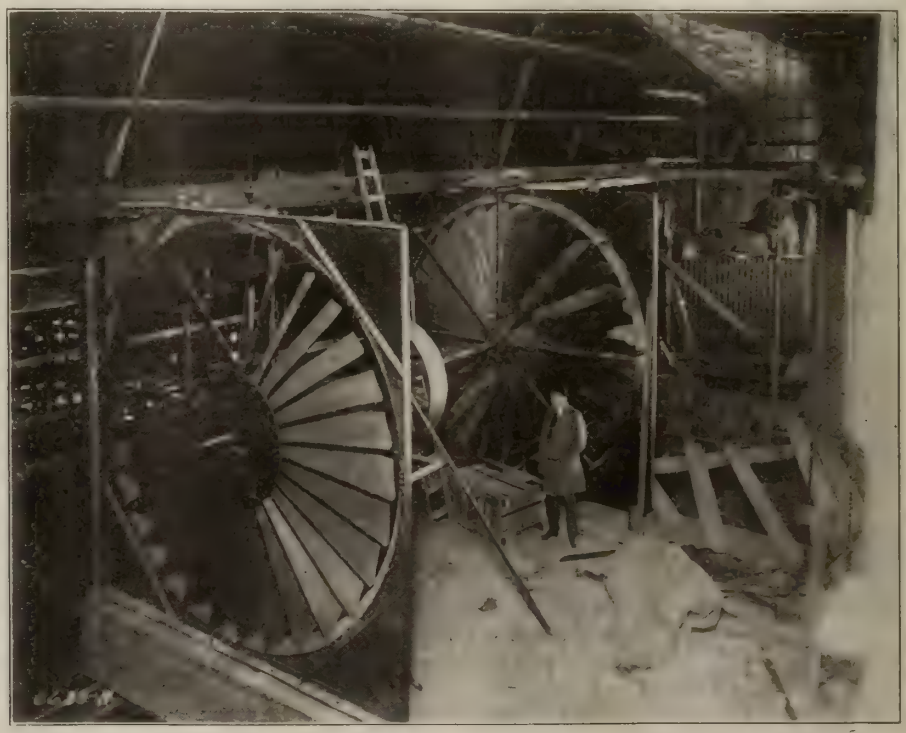
Some idea of the wondeful development in the Typhoon Cooling System may be had by glancing at the accompanying illustration which shows the twelve foot Typhoon twin set recently installed in the new Senate theatre, one of Chicago's handsomest new houses.

This unit is only one of the several Typhoon outfits necessary to keep this house cool in summer and comfortable in winter.

Typhoon outfits similar to this one are being installed in other theatres throughout the country, and from everywhere the most favorable accounts of their operation are being reecived.

CARO, MICH.—E. W. Diehl has plans by Christian W. Brandt, Detroit, for theatre and store building, to cost $75,000.

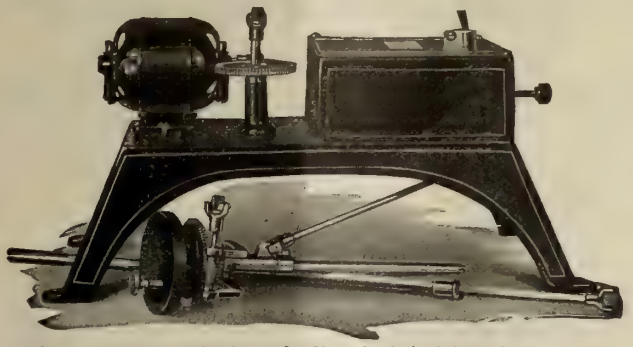
FARMINGTON, MINN.—E. O. Klatt plans to convert Nixon Building into moving picture theatre.



THE SENATE'S TYPHOON TWINS

A good idea of the dimensions of the fans may be obtained by comparing their diameters with the height of the man who is inspecting them

The Peerless Automatic Arc Control



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Akron Theatre Supply Co. Is Doing Good Business

From the Theatre Supply Company, of Akron, Ohio, comes the news that the Columbia Theatre, North Case avenue, Akron, was fully equipped by them with an outfit including two of the latest model Powers ball bearing projectors with type E lamphouse, two Peerless arc controls, a Hertner transverter and a motor equipped rewind table.

The entire house seating was also supplied by the Theatre Supply Company.

Other installations of equipment by the Theatre Supply Company are the Grand Theatre, Sharon, Pa., consisting of two Simplex projectors, a Hertner transverter, and seats. Also two Powers 6B projectors to both the Nixon Theatre and the Alhambra Theatre, of Cuyohoga Falls, Ohio, and a Hertner transverter to the Nixon, already mentioned.

Am. Theatre Equipment Co. Makes Powerful Showing

The American Theatre Equipment Company, of Columbus, Ohio, reports the following recent installations:

Two Powers 6B type E lamp house, a velvet gold fibre screen and a motor generator set for the Garden Theatre, Columbus; one Powers 6B for B. P. O. E., Lima, Ohio; two Powers 6B and velvet fibre screen for the Star Theatre, Delaware, Ohio; one Powers 6B mazda lamp for Bowman Street School, Mansfield, Ohio; one Powers 6B and velvet gold fibre screen for Opera House, Roundhead, Ohio; one Powers 6B and velvet gold fibre screen for high school, Anna, Ohio; one Powers type E outfit for Deshler Hotetl, Columbus; one Powers 6B and velvet gold fibre screen for the Girls' Industrial School, Delaware, Ohio.

The company has also installed velvet gold fibre screens in the James Theatre, Majestic, Grand, Southern, Dunbar, Strand and the Wonder, all of Columbus, Ohio.

General Supply and Repair Gets Goodwin

M. L. Goodwin, of Portland, Ore., has connected himself with the General Supply & Repair Company, of that city, which is incorporated and is now capitalized for $20,000.

This concern has been granted the direct distributorship for the Powers projectors in the territories including Oregon and South Washington.

The General Supply & Repair Company has also accepted the exclusive dealership for the Biograph Carbons in Oregon and Idaho.

Among the recent sales made by the General Supply & Repair Company are a Powers projector to the People's Theatre, Clatskanie, Ore., and others to the Gem Theatre, Tillamook, Ore.; the Grand Theatre, Camas, Wash., and the Midway, which is just opening in Oregon City, which latter house has ordered a battery of two machines.

Picture Theatre Projected

ST. LOUIS, MO.—J. D. Paulus, 4729 Northland avenue, is preparing plans for one-story and balcony, brick and reinforced concrete moving picture theatre, 29 by 140 feet, to cost $75,000.

MISSOULA, MONT.—Fred J. Lucca will erect moving picture theatre here.

BLAIR, NEB.—Charles Robinson has plans by James T. Allen, Brandies Theatre Building, Omaha, Neb., for one-story moving picture theatre, with seating capacity of 1,500.

WAHOO, NEB.—Fred Smith, manager Rex Theatre, will build an airdome at Wanaho Park, next spring.

BOLIVAR, N. J.—Charles T. Nickum, Olean, is erecting moving picture theatre, at West State and First streets, with seating capacity of 500.

ELIZABETH, N. J.—Anchor Building Company, 1182 Magnolia avenue, has contract to make alterations to one-story moving picture theatre on Fourth street and Elizabeth avenue, for Cocalis Amusement Company, 116 Kingston avenue, Brooklyn, N. Y.

BROOKLYN, N. Y.—Harry A. Parish, 551 East Fourth street, is preparing plans for three-story brick and reinforced concrete moving picture theatre and billiard hall, to cost $100,000.

BROOKLYN, N. Y.—Rosenthal & Moskowitz will erect theatre on Washington avenue, near Prospect street, to cost $125,000.

BROOKLYN, N. Y.—Contract has been let for erection of two-story brick, concrete and terra-cotta moving picture theatre, store and office building, 100 by 135 feet, or Myrtle avenue and Decatur street, to cost $100,000.

BUFFALO, N. Y.—Jacob Rosing, care Fillmore Theatre, 775 Fillmore avenue, has plans by Henry L. Spann, Mutual Life Building, for one-story brick and terra-cotta moving picture theatre, 100 by 120 feet, to be erected at Broadway and Detroit street.

*CANANDAIGUA, N. Y.—James McFarlane, owner two theatres here, has plans by Lempert & Sons, Rochester, for new house, with seating capacity of 1,200.

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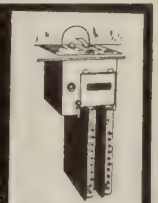

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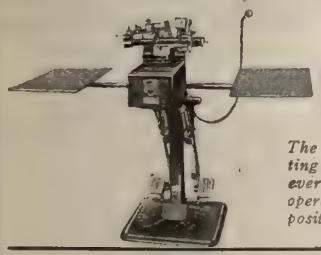

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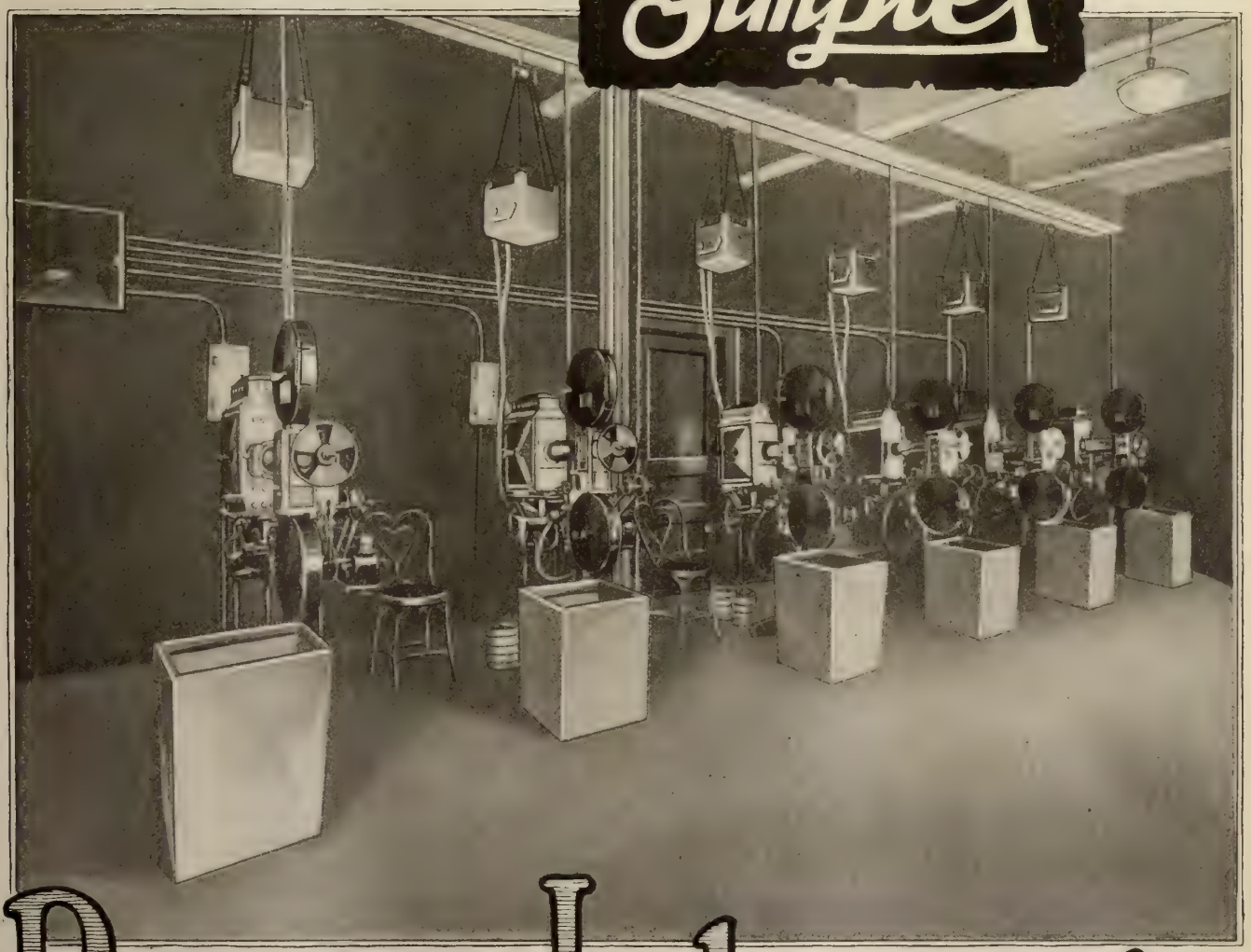

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USE POWER'S SPECIAL ROLLER PIN OIL.

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OILS SUITABLE FOR OTHER PURPOSES MAY BE HIGHLY INJURIOUS TO THE MECHANISM OF YOUR PROJECTOR. ASK YOUR DEALER OR WRITE TO US.

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It's Uncle Andy's Ghost!

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Playing ghost to these simple folks that they had wanted to rob! Telling them where the treasure was hidden!

What had happened to these hardened crooks—who came to lift the silver, and stayed to lift the mortgage?

Something that will make you laugh and cry and feel good all over!

By Ethel Watts Mumford Grant, Directed by Robert Vignola, Scenario by Frances Marion

A Paramount Picture

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At the Stroke of Two

The Fatal Blow

The Law Won Over

"You Can't Pull the Trigger"

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AN unforgettable dramatic classic made into a powerful melodrama of the strange forces of existence.

Produced by a master, and acted by a notable cast, it will be a box-office knockout anywhere.

By Augustus Thomas
Scenario by Julia Crawford Ivers

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The Girl Whose Love Made a Brute Into A Man

ADOLPH ZUKOR
· PRESENTS ·

Dorothy Dalton

in

"The Idol of the North"

(Formerly "The Teaser")

A Paramount Picture

By J. Clarkson Miller
Directed by R. William Neill
Scenario by Frank Beresford

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IN the land of gold and snow and primitive, barbaric life, she ruled as a queen.

Until the men, maddened by her unapproachable beauty, dragged her from her throne and forced her to marry a drunkard.

The rest is a tale as thrilling as "The Flame of the Yukon."

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Love Story of Genuine Human Appeal

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Newest Production

WRITTEN AND DIRECTED by FRANCES MARION
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MACK SENNETT

Presents HIS SIX-PART COMEDY-DRAMA,

A SMALL TOWN IDOL

A GIGANTIC ASSAULT on the STRONGHOLDS of GLOOM

Featuring BEN TURPIN, CHARLIE MURRAY & MARIE PREVOST, PHYLLIS HAVER

Breaking All Records

MACK SENNETT'S "A Small Town Idol" is pre-eminently the greatest comedy drama and the biggest box-office success ever produced by the screen's ablest creator of laughter and happiness. First run exhibitors are the authors of this statement. What a Producer and his agents think of a picture makes little difference; what the box-office reflects means everything.

Now in its fourth week of tremendous patronage at the Mission Theatre, Los Angeles. Broke all records at Stillwell's Casino, Spokane. Ready to begin its engagement of two weeks or longer at the Strand, San Francisco. Sought for extended runs by big showmen everywhere who proclaim it as "bigger than 'Mickey.'"

MACK SENNETT in "A Small Town Idol" has delivered everything he promised in advance to the nation's exhibitors. "A Small Town Idol" has comedy in abundance; it has thrills and action; it has love and romance; it is a radical departure from all previous Sennett production standards and newspaper critics hail it everywhere as his achievement supreme.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ARCO PRESS, NEW YORK

Editorial from the
New Bern N.C.
Sun-Herald
Feb 1,1921

What Exhibitors, the Public and Newspapers Think

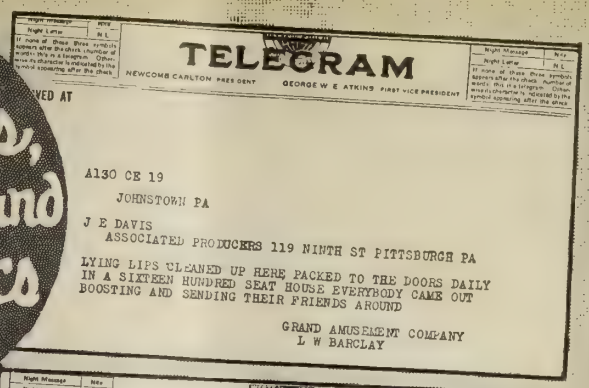
A PICTURE BEAUTIFUL WITHOUT CENSORSHIP

"Lying Lips," the latest Thomas H. Ince release, submitted for the first time for the approval of a New Bern audience, is one of the most idealistic conceptions of screen dramatization it has ever been our good fortune to witness.

The picture teaches the great lesson of the futility of wealth as the goal of human desire, and the desirability of the simple life in the achievement of happiness. But the beauty of the picture itself, the lavishness displayed in its construction, almost equals the work of the very fine artists chosen to portray the character roles. There is not a false note in the production anywhere. The breaking to pieces of the great ship in a great storm, the brilliance of the social gatherings among the elect of London, the awakening of the human instinct in the girl fettered by the desire and the necessity for great wealth, and the sordidness of a marriage without love—All these things are presented with a telling effect and a fine regard for the beautification of the ensemble.

If all the pictures made were as fine as "Lying Lips," as true to life, as beautifully conceived and as artistically constructed, there would be little need for a censorship of pictures in this or any other state. We do not believe there was a person in the audience last night in whose memory this fine picture will not linger long. Ince apparently censors his pictures before they are made.

We predict that "Lying Lips" will delight many thousands throughout the length and breadth of the land as it delighted two discriminating audiences at the Masonic last night. To our way of thinking it is the best picture since "The Birth of a Nation."



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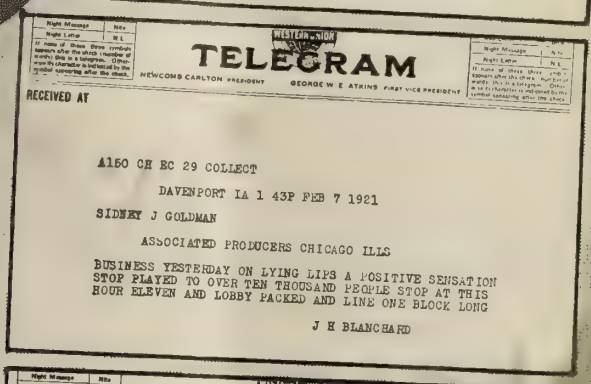
LYING LIPS CLEANED UP HERE PACKED TO THE DOORS DAILY IN A SIXTEEN HUNDRED SEAT HOUSE EVERYBODY CAME OUT BOOSTING AND SENDING THEIR FRIENDS AROUND

GRAND AMUSEMENT COMPANY
L W BARCLAY



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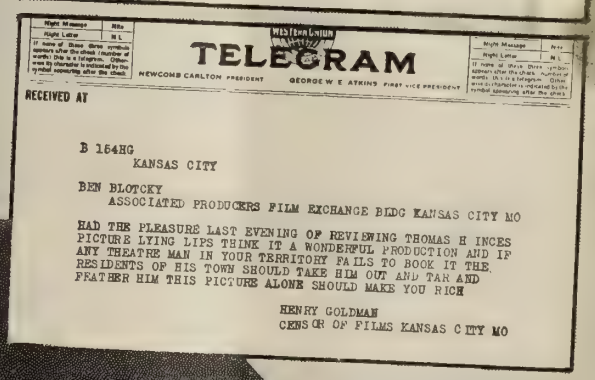
SIDNEY J GOLDMAN

ASSOCIATED PRODUCERS CHICAGO ILLS

BUSINESS YESTERDAY ON LYING LIPS A POSITIVE SENSATION STOP PLAYED TO OVER TEN THOUSAND PEOPLE STOP AT THIS HOUR ELEVEN AND LOBBY PACKED AND LINE ONE BLOCK LONG

J H BLANCHARD



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HENRY GOLDMAN
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Vivid Drama of Life and Love

LYING LIPS

By MAY EDINGTON

All-star cast featuring

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Booked at the Capitol Theatre, New York, beginning March 6.

Playing its second tremendous week at Barbee's Loop, Chicago.

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in KATHLEEN NORRIS'

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Scenario by LEWIS ALLEN BROWNE

Directed by WILLIAM P. S. EARLE

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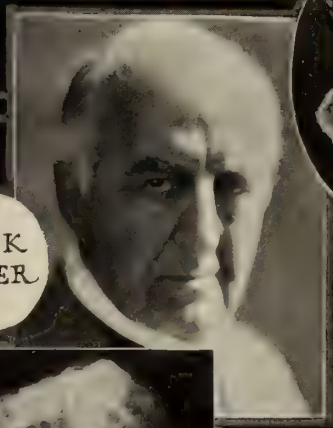

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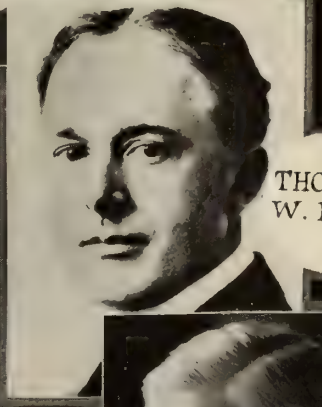

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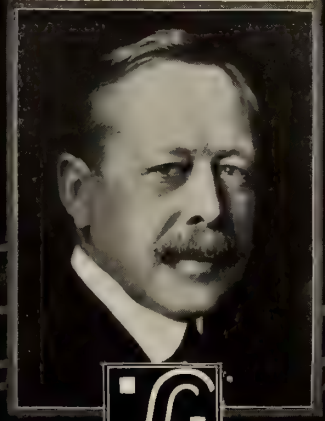

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"THE PLAYTHING OF BROADWAY"
(Adapted by E. Lloyd Sheldon from the Story "Emergency House," by Sidney Morgan
Directed by Jack Dillon)
HARD-HEADED business men went wild over the charms of lovely, enticing, maddening Lola, "The Plaything of Broadway."
This picture shares with every fan the exclusive delights of the "Thirty Club." Wives and sisters will know at last why it is so imperative that their men-folk spend so much time at "the club."
When you play this picture you will bring to your theatre the white lights and splendor and glittering gaiety of Broadway in a heart-searching drama of true love.
A Realart Star Franchise production
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Kinston, N. C.

The Typhoon System has given us perfect satisfaction and we consider them an excellent investment.
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Tulsa, Okla.

The Typhoon Cooling System is all that you claim. It makes my theatre delightfully cool and comfortable on the hottest days.
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Marshall, Texas.

We first installed Typhoons in our Elite Theatre, and we were so well pleased with the result that we installed them in our Strand Theatre this year.
Rome Amusement Co.,
O. C. Lam, Pres.,
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After the first month of operation I realized that Typhoons would keep my theatre cool and comfortable all summer long, and that I could afford to book the best attractions.
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Daniel Buss, Mgr.
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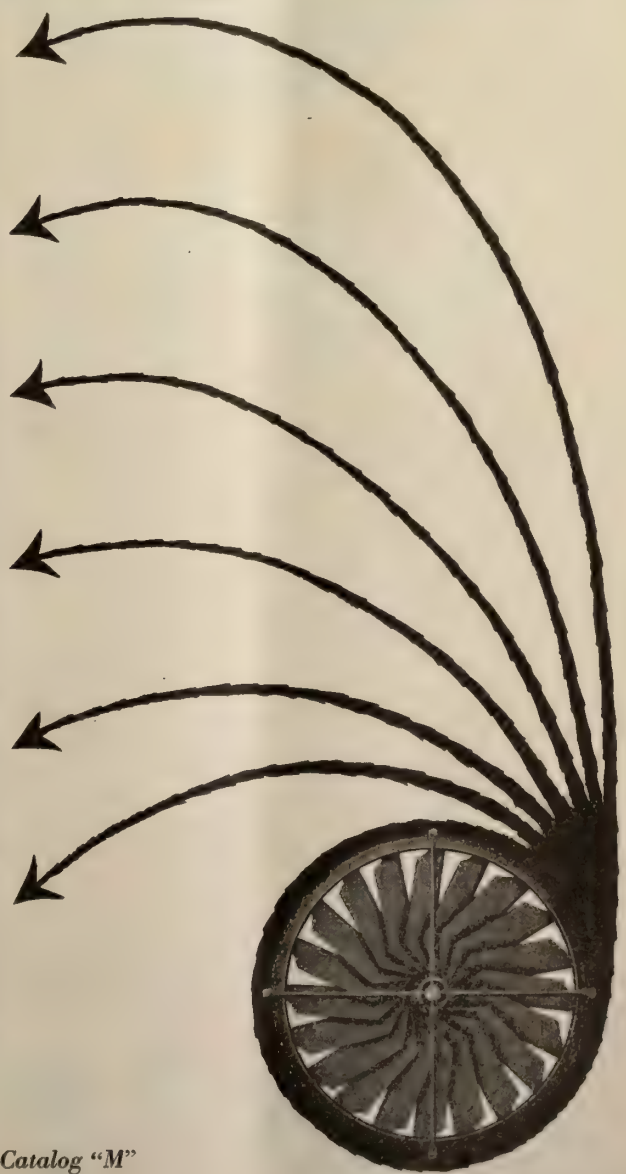

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Seldom have You been offered a picture with the tremendous exploitation possibilities of EAST LYNNE.

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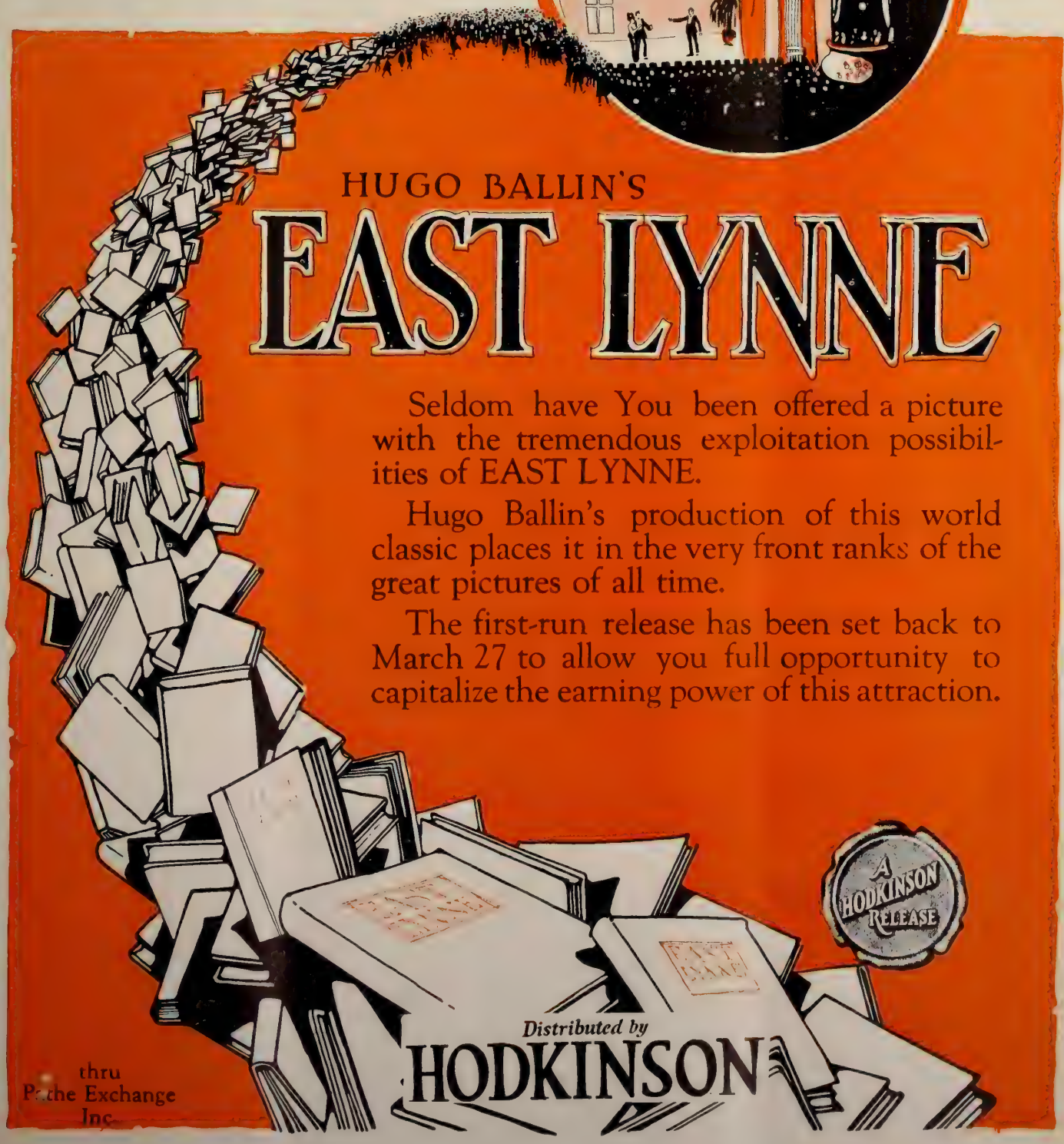
The first-run release has been set back to March 27 to allow you full opportunity to capitalize the earning power of this attraction.



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There are a few pictures that will live forever in the history of the motion picture art.

EAST LYNNE is such a picture.

Millions Have Read The Book.

Millions Have Seen The Play.

Many more millions will see the picture. HUGO BALLIN, the producer, has set new standards in his modernized version of This World Classic, with EDWARD EARLE and MABEL BALLIN at the head of an all-star cast.

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Backed By A Record of Great Things Accomplished In The Picture Art, Is The Guiding Genius.

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A HODKINSON RELEASE

don't
neglect
your
wife!

don't neglect your wife!

gertrude atherton's

first original screen story.
(Directed by Wallace Worsley
presented by Eminent Authors)

"don't neglect your wife" - a drama of San Francisco Society and New York's Five Points. It is one of the most perfect productions ever made—and "ever" is a long long time.

"don't neglect your wife" is not a hit - or - miss adaptation of a novel. Gertrude Atherton not only wrote the story—she lent her personal co-operation to the production.

a goldwyn picture

W. B. Sweezy, Dortha Theatre, Manville, Wyo.—
"Exhibitors can not go wrong on any First National pictures"
THAT'S ANOTHER REASON WHY.

There'll be a Franchise everywhere

Charlie Chaplin Went to Heaven

and he brought back

A Bit of Heaven for the Exhibitor

You'll find heaven in the picture and you'll find it in your box-office—right now when it comes in mighty handy. No one need tell you how Chaplin will draw the crowds, but we will tell you it is unquestionably his greatest picture, and the greatest comedy ever produced.

Charles Chaplin

in

"THE KID"

Written and Directed by Charles Chaplin

6 Reels of Joy

It broke all records at the New York Strand the first week. It's doing just as well the second week, but no better, for the simple reason that the theatre won't hold any more.

Another Echo of the Big 5

and another reason why

There'll be a Franchise everywhere

She's Her Own Boss Now.

Both exhibitors and the public are showing keen interest in the return to the screen of Marguerite Clark in her own company, the Marguerite Clark Productions, Inc. Her first picture is "Scrambled Wives", taken from the recent stage success by Adelaide Matthews and Martha M. Stanley, as produced by Adolph Klauber. It's a First National Attraction, directed by Edward H. Griffith and supervised by J. N. Naulty.

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

FEBRUARY 26
1921

Now Then, What's Advertising?

WE have been asked to do what would appear at first view a very simple thing. This is to define advertising and say a word or two about its application to the screen, to selling pictures and to making personalities and show merchandise profitable. As we have contrived advertising, planned and executed campaigns of advertising and with—spare our blushes—gratifying success, we cannot well refuse to oblige.

Advertising is the art and business of creating a market for your goods. It is not all of business, but it is sixty per cent. of modern business, and good goods make up the other forty per cent. essential to success.

Good goods are in themselves advertising, because they create a greater market, but they must have outside or additional advertising if they are to attain their full selling power.

Advertising is neither a luxury nor an ornament, nor an invited guest for any business. It is the absolute breath of life to all elements of the show business.

Some men advertise when business is good and they feel they can afford it. These men are still in the class with those who think advertising is a luxury. Others advertise only when business is sagging in the middle. They work on the exploded theory that when business is good they don't need advertising.

This latter class fails to realize that, although business is prosperous, the last dollar should be secured from a successful product if the business is to be called a genuine success. Any man who fails to make the most money possible out of his business is making Christmas presents out of season.

All talks about advertising fail of best usefulness unless they can be applied to present problems. The moving picture today needs advertising and needs it more than ever before. Where great successes are possible the pressure of advertising should be without stint, once a policy of big business is decided upon. We know personally of one instance in our industry where a $200,000 advertising expenditure increased an already paying business by $2,750,000 net profits because the men at the helm were not satisfied with piker profits on good show goods.

The impetus of this campaign carried the business on into months beyond the year in which it was spent and over a flat summer with colors flying.

Advertising for your theatre in times of depression should be increased, and the exhibitor is one with the distributor and producer in the matter of advertising.

We were asked to define advertising, and we have had to be sketchy about it because space limits us. Success comes with smash spaces, cleverly used, boldly bringing your wares to the attention of a market that now wants the best, first, last and all the time.

Arthur James

A Frank Statement of

Let Each Man Read and Then Sit Down, Do His Own Consideration of the

A great man a long time ago remarked that words were great but deeds were greater. This great man said what is popularly referred to as "an earful." It applies to a present situation in our industry which, happily seems capable of solution.

One of the essentials to great success, or in fact to success at all, is unity. It's true with armies and nations and families. The house divided falls. This is so true of the moving picture business today that no problem we have approaches it in importance. There is a need now as never before for a getting together for the good of all, so that problems which affect the industry as a whole can be solved sanely, promptly and with justice.

There are certain questions, of which advance deposits and uniform contracts are two of the greatest concern to exhibitors and distributors, and these questions will be settled because they call for a settlement and there is no doubt about this necessity. They involve problems which require discussion and adjustment in order that the ultimate decision shall be fair to the exhibitor and fair to the distributor. Any settlement which is unfair to either side will not last a fortnight.

But important as these are they are as drops of water to a Niagara in importance with the establishment of genuine co-operation as a fixed principle of our business.

Co-operation means the end of present censorship and the defeat of new censorship legislation.

Co-operation means better pictures and sane marketing systems.

Co-operation means the settlement of the advance deposits and of contract details.

Co-operation means the putting aside of petty politics, of small personal affairs and even of big personal affairs for the common interest.

Co-operation is not a dream plan designed for the advantage of the few against the many. It is a practical necessity without which our business cannot long endure.

This is one side of the picture and the other is so serious, so menacing to our very business life that too much stress cannot be laid upon its importance.

Without co-operation we as a business will be at the mercy of every reformer in the land free to do his will with our product and our establishment.

Without co-operation we shall be taxed and retaxed and surtaxed and extra taxed by all the high-binders in the legislative halls who seek an easy way to raise money.

Without co-operation we shall become the easy prey, as we now are, of every politician who seeks to create fat jobs for his camp followers and charge the costs to us.

An Absolute Necessity

Thinking and Decide the Day Is Here for a Sane Industry's Vital Problem

Without co-operation the Crafts and Bowlbys will go unchallenged and their bigoted un-Americanism can ride to success because no barrier of reason is placed in their paths.

Any man in our business who puts a stone in the road of any fair plan for a complete agreement in our industry on those questions as affect us all is a small man, so small in fact that his soul would rattle around inside a grain of mustard seed and have plenty of room in so doing.

There are many honest and sincere men in our industry who are so misled by false information, by inflammatory speeches and by underhanded appeals to their prejudices that they are not awake to the real conditions and the essential need of co-operation.

Politicians have their places in the scheme of things, they must have or they wouldn't have been invented, but politicians have no proper place in a business which is under heavy attack from without and which cannot also withstand the attacks from within.

The producers and distributors have done a mighty thing in coming together on the common platform of clean pictures. Our pictures have been growing cleaner and finer and better year after year, but this was not enough. They had to be one hundred per cent. clean and the competition of the few offenders against decency had to be stopped. Censorship is too stupid to know how to deal with the problem and the industry itself is now solving it for all time.

This is co-operation and a kind of co-operation that may well encourage all far-seeing exhibitors to cheer the effort and approve, as they will approve the ultimate and early result.

The next step in co-operation, even the few causes for censorship having been removed, is a harmonious, fair minded sitting down together of all the industry at the same table for mutual counsel and mutual help. Such a situation must be devoid of the wild dervish shoutings of selfish and noisy men. It must be devoid of hecklings and rumors and hearsay and gossip and backbiting. It must be without suspicions, without animosities and bitterness.

This condition can be reached. It can be reached at an early time if every man who reads these pages will do his own thinking, form his own conclusions, believe in the decency he knows rather than the trickery he hears about, and decide for himself that co-operation is the one great need of our business today.

Personalities are as nothing in this move. We hold no brief for anyone. We let these statements stand on their own merits as facts.

What do YOU think about it?

'Twas a Pretty and Peaceful Countryside Until This Jay Driving Started, But Now—

Drawn by Monte Crews, a Fayette, Missouri, Exhibitor

Knights of Columbus to Fight Blue Laws

Vigorous Opposition Announced by Largest Catholic Organization in Country; 2,000 Councils to Actively Oppose Radical Legislation

VIGOROUS opposition to the proposed "blue law" campaign has been announced by the Knights of Columbus, the largest Catholic organization in America. The supreme officers of the order have instructed their corps of lecturers and the 2,000 councils throughout the country to actively oppose the enactment of proposed "blue Sunday" measures and all such radical legislation.

"The supreme officers have placed the 'blue law' advocates in the same class with the Bolshevists as fomentors of discontent and disturbers of American social life," announces the Columbiad, official organ of the Knights of Columbus, in the January issue. "The 'Blue' as well as the 'Red' will be opposed in our national campaign against extremism."

In addition to the flat-footed opposition announced by the Knights of Columbus, the leading Catholic publications throughout the country are voicing protests against this latest movement of the tea table Bolshevists. America, the foremost American Catholic weekly, published in New York by the Jesuits, recently said:

"The representatives of vicarious righteousness are active again, this time on a sumptuary law that will make the old Puritan 'Sabbath' appear as a picnic day in comparison with the amended Sunday that will emerge from the conference room of the Lord's Day Alliance. Saturday evening, at dusk, Jew and Gentile, saint and sinner, will be summoned to their sackcloth and ashes; curtains will be drawn, psalms chanted; the undertaker will be summoned to add a touch of solemnity to the scene, and religion will go to perdition. Thus shall Sunday be passed, in virtue of a new amendment which is listed for the Constitution this year or next."

William J. McGinley, supreme secretary of the Knights of Columbus, reports that the announcement of official blue law opposition has met with an enthusiastic response from all parts of the country. Many of the 75,000 ex-service men who are being trained in the K. of C. free vocational schools will be active campaigners against the "blue laws," he said.

"We have had numerous offers on the part of both men and women to campaign against the radical under K. of C. auspices," said Secretary McGinley. "Some have even offered to contribute to a campaign fund to be used in counteracting the blue law advocates. The K. of C. will take no part in paid activity against 'blue laws,' as that of course is no less censurable than that of those who accept pay to agitate 'blue laws.'

"It is a matter of patriotic conscience. Common sense forces us to pity the man who will accept wages for his attempts to force his own views of righteousness on the public. And American common sense, when stimulated as we stimulate it through K. of C. open forums throughout the country, will reject any program calling for organized and legalized unhappiness."

"The Knights of Columbus oppose no sane ideas of reform, but will always work heartily for the propagation of these ideas," announced Supreme Knight James A. Flaherty. "But we regard extremism of every kind as dangerous to the country—radical extremism and reformers' extremism. We believe that lawful Sunday sports are aids to a healthy public life, and we consider it mischievous interference to attempt to promote what are known as rigid 'blue laws.'

"Healthy diversion on Sunday is the plain right of every American citizen, and the Knights of Columbus will do whatever lies in their power to protect this right. Reformers are just as dangerous as Bolshevists when their zeal is not reasonably directed."

The Syracuse Sun is one of the Catholic papers which has expressively stated the Catholic attitude regarding this new agitation. In a recent comment the editor said:

"Human nature is built quite along the principles of which his lordship the porker is constructed. Man objects to being driven. These people imagine they can force their fellow citizens to be good, and they imagine, too, that they can bring about the beneficient result by making Sunday a smileless day.

"Are not the preachers a bit peeved because of the slim attendance at their various churches? It is not their purpose to force people into the pews in order that they may make Christians of them? Force, however, will not do. Our Sunday laws are ample; but church attendance must be voluntary.

"The Catholic idea of Sunday observance is sane and satisfactory. The Church insists that the Catholic man and woman give first thought to God on His day by attending Mass. After that the Catholic may do as he likes, provided he does not break any law. He may enjoy himself innocently, or he may read or sleep. He is permitted to laugh if he so desires, and he may kiss his wife without being haled into court for a breach of the 'blue law.'

"The time to scotch this obnoxious suggestion is now. Do not wait until the 'reformers' have so solid a hold that their clutches cannot be loosened. Write your representatives in Congress, urging him to vote against this interference with citizen liberty. Get your neighbor to do likewise. Flood the national capital with protest. Then you are certain to get results. Do it now."

Other Catholic agencies and publications throughout the country are similarly exhorting their people to stir themselves and actively oppose this new form of radicalism and unrighteous interference with the liberty and happiness of the American people. It seems certain that the "blue law" agitators will have many millions of American Catholics in the ranks of those opposing their program of oppression—and fifteen or eighteen million people can carry considerable weight when they get under way!

Asks Aid of Public

Co-operation between the Provincial Boards of Moving Picture Censors and the general public in the Dominion was urged in a resolution which was adopted by the convention of the Association of Canadian Clubs at Quebec City on February 11. This activity was requested "in order that the public may have a fuller understanding of the widespread influence of this universal form of recreation which is undoubtedly doing much to mould the sentiment of the rising generation." The resolution was supported by delegates from all parts of Canada.

Propose Tax on Receipts

A bill pertaining to a gross receipt tax on all motion picture shows is before the Texas Legislature. The tax ranges from 2 to 3 per cent according to the size of the town.

The present 25 per cent license fee for motion picture shows is repealed by the bill, and the money obtained from the tax is to go to the available school fund.

The rate of tax will be 3 per cent for cities with a population of 5,000 or more, for cities with a population of 2,000 to 3,000 the tax is 2½ per cent and for cities less than 2,000 the tax is 2 per cent. Payments are to be made quarterly.

Zeffie Tillbury has been cast for an important character role in May Allison's next Metro starring production, "Big Game." Dallas Fitzgerald is directing the picture.

Star Popularity Contest Closes March 1;

THE Star Popularity Contest conducted by Moving Picture World in conjunction with Associated First National Pictures, Inc., will end on March 1. That is, no theatres running the popularity contest after that date will have their returns tabulated with the thousands of votes already secured by Moving Picture World contests in scores of places and to be secured in many more before the time limit is reached. The grand final drive is on to determine Screendom's most popular players, and it behooves exhibitors to jump on board the bandwagon quickly if they are to benefit by this method of increasing public interest in motion pictures and of affording lucrative tie-ups with newspapers.

The value of the contest to exhibitors has been proved daily by letters from exhibitors and newspapers received at this office. All have waxed immensely enthusiastic over it as a medium for increasing box office receipts, for strengthening friendships with newspapers and for demonstrating to newspapers how absorbingly interested the general public is in film news. As a direct result of it, film news is finding its way into newspaper columns with greater frequency in every place where a contest was run off.

Moving Picture World is especially proud of the success of its contest in proving to newspapers that the public wants motion picture news—lots of it. It has convinced some of the biggest and most conservative newspapers in the country. In fact, convincing arguments along this line have resulted in many profitable newspaper-exhibitor tie-ups—tie-ups profitable to both.

Some of the big newspapers which have co-operated in making the local contests highly successful are the St. Paul Pioneer Press, Cleveland Plain Dealer, Dayton Journal, Cincinnati Post, Los Angeles Evening Express, Chicago Tribune, Louisville Evening Post, Baltimore American, Omaha News and Seattle Star. Then, too, numbers of newspapers in the smaller cities and towns have been led to take a personal interest in the screen.

One of the principal intentions of the Star Popularity Contest will have been realized on February 28—the discovery of the drawing power of the various leading actors and actresses, not only nationally but in the different localities. The popularity of Constance Talmadge in Cincinnati, for instance, is far less than her popularity in Dayton, Ohio, and knowing this, the producer and distributor of her pictures can begin an intensive exploitation campaign in her behalf in Cincinnati. Some of the results along this line are surprising. Thus, the Star Popularity Contest has served producers and distributors as well as exhibitors.

The work of rechecking the returns will begin as soon after February 28 as is possible and various interesting and valuable recapitulations will be published. Exhibitors, therefore, are urged to send to either Moving Picture World or Associated First National Pictures, Inc., full returns on their contests at the earliest possible moment. The work of Moving Picture World has been somewhat handicapped to date, because several contests already held have not been reported on fully, the exhibitors giving only the results of the voting for the leading five or ten male and female stars. It is most urgently requested that complete returns be made at once. The return sheets should be signed with the exhibitor's name to prove their authenticity.

Returns from several theatres running the contest being delayed, only four results are available this week. These do not alter the standings of the first nine women and eight men. There are several changes of minor importance further down each of the columns. Just 1,269 votes were cast in the little town

Norma and Wallace Make a Clean Sweep

of Wymore, Neb., which has a population of only 2,613. This week Norma Talmadge and Wallace Reid win in each of the contests reported on.

The Standings to Date

Norma Talmadge	35,393	Wallace Reid	24,177
Constance Talmadge	15,166	Charles Ray	22,087
Mary Pickford	14,419	Thomas Meighan	13,176
Anita Stewart	7,961	Eugene O'Brien	10,850
Katherine MacDonald	6,934	Douglas Fairbanks	9,029
Elaine Hammerstein	6,140	William S. Hart	8,346
Dorothy Gish	5,722	William Farnum	5,705
Gloria Swanson	5,396	Tom Mix	3,810
Mary Miles Minter	4,938	Roscoe Arbuckle	3,463
Marguerite Clark	4,208	Tom Moore	3,323
Pearl White	4,183	Harrison Ford	3,256
Clara Kimball Young	3,080	Richard Barthelmess	2,581
Enid Bennett	2,288	Bryant Washburn	2,299
Elsie Ferguson	2,213	Charles Chaplin	1,724
Bebe Daniels	2,143	Will Rogers	1,653
Ethel Clayton	2,057	Earle Williams	1,565
Constance Binney	1,934	James Kirkwood	1,237
Pauline Frederick	1,750	Bert Lytell	1,175
Mae Murray	1,704	Conway Tearle	1,146
Alla Nazimova	1,669	Joe Ryan	995
Viola Dana	1,622	Lionel Barrymore	875
Louise Glaum	1,422	Tom Gallery	796
Lillian Gish	1,410	Wallace MacDonald	774
Ruth Roland	1,378	Hobart Bosworth	601
Billie Burke	1,374	Harry Carey	552
Mildred Harris	1,202	Elliott Dexter	517
Alice Brady	1,054	Lon Chaney	513
Marjorie Wayne	995	Harold Lloyd	457
Mabel Normand	947	J. Warren Kerrigan	450
Dorothy Phillips	896	Owen Moore	387
Doris May	797	William Russell	375
May Allison	794	Robert Warwick	350
ZaSu Pitts	758	Harry Morey	294
Wanda Hawley	665		
Alice Joyce	593	Total	128,538
Total	145,135		

Astoria, Ore., Results

Norma Talmadge	1,427	Wallace Reid	1,242
Marguerite Clark	764	Thomas Meighan	947
Mary Miles Minter	496	William S. Hart	764
Constance Talmadge	458	Tom Mix	336
Mary Pickford	452	Charles Ray	304

Centralia, Wash., Results

Norma Talmadge	698	Wallace Reid	421
Constance Talmadge	432	Charles Ray	409
Anita Stewart	390	William Farnum	219
Alla Nazimova	221	Thomas Meighan	182
Mary Miles Minter	209	Will Rogers	105

Wymore, Neb., Results

Norma Talmadge	187	Wallace Reid	154
Mary Miles Minter	114	Charles Ray	141
Dorothy Gish	93	William S. Hart	129
Constance Talmadge	91	Thomas Meighan	86

Keokuk, Iowa, Results

Norma Talmadge	112	Wallace Reid	87
Mary Pickford	37	Thomas Meighan	46
Bebe Daniels	36	Conrad Nagel	38
Gloria Swanson	29	Douglas Fairbanks	30

Ten Bills Affecting Picture Industry to Be Acted on by Nebraska Lawmakers

TEN bills have been introduced before the Nebraska legislature, now in session, affecting the motion picture industry in the state. The time for presenting bills has closed, and the children's welfare committee of the legislature, to which all the bills have been referred, is now deciding what action it will take. The motion picture men are more optimistic over the outcome than at any time since the legislature began considering the bills, and are insisting upon no censorship whatever, because of the principles involved.

Stuart C. Gould, executive secretary of the Nebraska Motion Picture Theatre Owners' Association, is directing the campaign against censorship in the state.

"While we are supporting no bill, and would much rather the legislature would not interfere with the motion picture industry, we have taken great interest in the various bills presented," said Mr. Gould. "One of them, making it a misdemeanor to show immodest pictures which would have a corrupting effect upon the youth of the state, is the least objectionable to us. This bill provides a fine of not less than $100 nor more than $1,000 for violation, and the lessee or owner of the property is made liable along with the manager or exhibitor. If it passes, it will shut off the fly-by-night film shyster who comes into a community and, by his lurid advertising, gives a black eye to the motion picture business."

Most Dramatic Bill

The Child Welfare Commission, with which the legislative committee on child welfare is openly in sympathy, introduced the most drastic bill, providing by censorship by a board of censors and the film men to pay the costs by assessments on the film. There is another less favorable misdemeanor bill, one which penalizes the parents for letting children under 12 go to theatres; another which makes it a crime to give sensational titles to plots taken from well known books, and a couple of bills providing state standards for building projection booths.

The motion picture men of Nebraska are making a strenuous campaign against the offensive legislation. They are fighting no particular bills, and are not supporting any others, but they are insisting before the legislative committee that censorship is not just in principle, that it is not the real cure for the evil at which it is aimed, and that it would afford opportunity for graft and other illegal exploitation.

Two separate hearings were held in Lincoln, the state capital; one at which the pro-censorship people had a hearing before the committee, and the other at which the exhibitors appeared.

Opposed to Censorship

Stuart Gould, made an able presentation of the exhibitors' case. Speaking in behalf of the 187 theatre owners represented by the M. P. T. O., he declared they were not opposing or supporting any bill, but that they were opposed to the principle of censorship; a principle which he declared is un-American, unjust and susceptible to exploitation.

He was followed by Sidney Meyers, exchange manager at Omaha for Fox, who told how legislature after legislature had recently killed censorship measures. He explained the distribution of films among the small town exhibitors, and denied emphatically a charge that the small exhibitor was compelled to accept anything and everything which the exchange chose to send him.

A Great Stunt

J. C. Jenkins, exhibitor from Neligh, Neb., brought down the house in a storm of applause when he arose with a queer looking can under his arm, advanced to the committee and announced that it contained the secret ballot from his town. He had solicited secret ballots from business men, church people, theatregoers and other representative people of Neligh, and they had one by one deposited their ballots in the can. He defied the sponsors of censorship to count the vote, saying that he, at least, would rest his case on the result. When the queer looking can was opened and the votes counted before the large assemblage, the result was 96 against censorship and 23 for it.

A. R. Pramer, president of the Nebraska exhibitors, spoke briefly, pointing out that the exhibitors are getting organized and can soon see to it themselves that the industry is kept clean.

In Iowa

The Iowa legislature, in session at the present time, has before it an amusement tax bill ,a severe censorship bill and the problem of what will be done, or what will not be done, toward enforcing a multitude of Blue Laws now on the Iowa statutes but dormant.

The amusement tax bill, placing a 1 cent state tax on every admission of 50 cents or fraction thereof, is a duplicate bill, up in both houses, and is understood to stand an excellent chance of passing. It is understood, however, that the tax will be passed directly to the motion picture patron and will not be borne by the exhibitor.

The censorship bill is patterned somewhat after the Ohio law. It provides for the appointment of a board of three censors by the State Board of Education, the board to charge $2 a reel for inspecting film. A list of crimes which are censorable includes everything from robbery and murder to prolonged kissing. The list, the bill says, will not be applicable to schools, churches or other such places. Fortunately, this is the only censorship bill yet to be presented, and it is being bitterly opposed by many of the state's leading newspapers.

In Nebraska

Lincoln, Neb., Feb. 15.

(By wire to Moving Picture World)

Senate File 120, memoralizing the Congress of the United States, passed the Senate of Nebraska 28 to 0 today. House Rolls 133, 563, 524 and 607 still in committee. Things look better this week. Don't believe censorship bill can pass, but misdemeanor measures are doubtful.

STUART GOULD.

Pettijohn at Capitol

Charles C. Pettijohn, chairman of the legislative committee of the National Association, has gone to Washington, D. C., to represent the association during the next few weeks in all important matters which may arise there affecting the industry. His headquarters will be in the offices of the National Association, 820 Albee Building. He will co-operate with Harry M. Crandall and George W. Fuller, president of the Exchange Managers' Association.

Gevaert Sues Filmart

Suit has been filed in the New York Supreme Court by Lievan Gevaert, as president of L. Gevaert and Company, against the Filmart Laboratories, Inc., to recover $8,156.40. Gevaert alleges that between August 23 and November 13, 1920, he sold the defendant certain raw films at an agreed price of $11,246.40, of which $3,090 has been paid on account, and that diligent effort to collect the balance has been futile.

True Realism May Be Attained Soon

Now Is the Psychological Moment for the Aesthetic Picture—Fourth Article of Series

By BARON HROLF DEWITZ

As no man is suddenly either very bad or very good, so no man is suddenly extraordinarily capable nor suddenly extraordinarily incapable. The capacity of an artist is an extremely slow growth. Sometimes two decades are required from childhood to mature him into an original vein of his own. There is no such thing as becoming an artist at a mature age just because you take a notion to be one, or because your press agent has made you believe that you were born to be one. Similarly, a term at college will supply a certain amount of instruction under a thin veneer of polish, *but it will not supply culture.*

It is just as impossible and preposterous for the average man of average schooling, no matter how clever, to acquit himself of a task demanding the quintessence of individual culture *as it would be for our present-day producers to suddenly transform themselves into artist cinematicians and give us pictures of sincerely aesthetic fibre, pictures that are created as works of art, not merchandise "made-to-sell."* Well, where are the men to do this job? Who controls the new set of brains we need to establish the aesthetic production?

The Situation

The answer to that is this: *show me one instance,* just one, *where a corporation, or anything like it, ever owned or controlled the men who actually created works of art and science with their own hands and their own brains?* Wherever you find a work of science or a work of art you are face to face with an individual. You do *not* encounter a lot of people associated in the direction and control of the individual. You do *not* find boards and committees and contracts and resolutions and other forms of red-tape. Can you conceive of masters like Rubens or Rembrandt or Goya, or any true artist, ancient or modern, as being exploited by corporate enterprise, label it what you like?

There are men in this country today who are capable of producing the aesthetic picture, but they are not on the pay-roll of the producers. It would not be impossible to organize a producing unit of these men, but it would be impossible for any picture producer to bring these men together.

Confidence Not Inspired

They have no confidence in picture people. The producer would have the time of his life trying to convince bona-fide artists that he honestly intends to dedicate himself to the aesthetic picture. The artists would always suspect him of merely desiring their names for exploitation manoeuvers, of merely wanting them for his showcase display, while aesthetic production, as such, can go hang!

However, if a movement were initiated by the proper people in the confidence of the artists for the establishment of aesthetic production, the very specialists who now shy at the "industry" would come forth in a spirit of sincere co-operation. Birds of a feather generally flock together. If anybody wants to go down to posterity as the founder of the cinema as an aesthetic art, here is where his job starts.

Not in Volume

As the aesthetic picture cannot be produced in volume, it is very necessary that the demand for volume production should continue to be filled by the mercantile picture. Only, let us hope that the latter will achieve the standard of *true* realism in place of the pseudo-realistic features of the present day. The aesthetic picture, which would, of course, never compete with the mercantile, will advance upon the field of idealism, creating its own individual style and its own native *metier.*

One picture is all we want and all we need, to show the new development. In fact, one picture per annum is quite sufficient for one producing unit, provided, of course, that the picture is the genuine article we hope for. It takes at least a year to produce a new opera. It took Wagner seven years to get "Lohengrin," his most poetic score, put on the boards. Would you care to read the output of a novelist or a dramatist with a record of producing four books annually? Would you buy paintings and sculpture, and other objects of art, if you found that these things were being turned out mechanically, so much per square foot and so much per ton, as per contract agreement?

"Sumurun" Taught Lesson

Reinhardt's mimeo-drama, "Sumurun," imported here by Winthrop Ames in 1911, was enough to point the way for the new theatric art revival in this country, popularly known as the "little theatre" movement. A single play—and a pantomime at that—was sufficient to make the educated professional brains in this country realize that the baneful influence of the commercial theatre had put the American stage almost an entire generation behind the stage on the continent!

In a similar manner you may believe that one first-rate example of vitally aesthetic production will suffice to raise a taste here for true cinematic art as a change from mercenary artificiality. The mercantile picture will not be crowded out of business by the advent of the aesthetic picture any more than jazz and vaudeville are being crowded out by grand opera. On the contrary, the aesthetic picture will bring the very people to the screen who seldom go, because there is nothing on the screen nowadays to hold their interest, and it will also attract those who never go from sheer prejudice or contempt. Believe me, there are millions of such people.

Psychological Moment

At any rate, we have arrived at the psychological moment. The aesthetic picture will be established not because I have spent years in laying the groundwork, but because it so happens that a truly universal demand for it has made itself felt during the last thirty days. It is amazing to receive cablegrams, as quoted below, from Europe, which coincide precisely with the arguments presented in these articles for aesthetic production. And when I tell you that none of the people quoted knew what I was writing about, you must concede that this amounts to something more than mere coincidence—the "vox populi" of the educated world.

Here is Georg Brandes, the leading critic of northern Europe, coming to the front with the defi that "not until the motion picture finds itself, its own art expression, and stops stealing its effects from other arts, may it ever expect to interest the educated."

Harden's Belief

Germany's brainiest and keenest critic, Maximillian Harden, forwards the following cable: "I can perceive the gradually approaching end of the present film period. The industry should be on its guard. Not for all eternity will one be able to conquer the masses by mass effects. Nowhere should one expect permanent effect from astonishing or amazing the public with costly effects. What seemed a miracle yesterday is an everyday occurrence tomorrow. We are just at the beginning.

"The tiresome effort to compete with the theatre, to bungle along after the drama, is bound to remain unfruitful artistically. The most talented poet and thinker is none too good to help in this work. The film will attain its greatest height where it is *not* left to the mercies of the lust for royalties and exorbitant profits, *and where it is remembered that every variety of art can only prosper by being restricted to the possibilities that are open to it, and to no other."*

Individuality Needed

In other words, the screen must be cinematically effective as an "art unto itself," and it must not imitate the stage, nor compete with it, in order that it may evolve its own aesthetic *metiér.*

"Now, when the whole world is be-

(*Continued on page* 1022)

Exhibitors and Exchangemen of Iowa and Nebraska Guarantee Brady Unity

THE exhibitors and exchangemen of Iowa and Nebraska, meeting at the Fontenelle Hotel in Omaha on Wednesday, February 9, gave W. A. Brady, president of the National Association of the Motion Picture Industry, an enthusiastic welcome, heard him urge co-operation among the different branches and individuals in the picture industry, and declared themselves willing and ready to do all in their power to bring about a united organization. Sam I. Berman, representative of the Motion Picture Theatre Owners of America, was present, and in a closed meeting the exhibitors and exchangemen, led by these two nationally known men, threshed over the differences between the two organizations, and closed with a spirit of unity which both said was indeed rare in the industry at present.

Mr. Brady threw open the doors of his organization to the exhibitors of Iowa and Nebraska; offered to submit to a committee to arbitrate the differences, if there are any, between the two organizations; declared himself ready for the organization of a new unified body if that was demanded, and insisted upon the need of unity in the ranks of the picture business of America. Mr. Berman was no less enthusiastic for unity.

On the committee to welcome Mr. Brady to Omaha were Sidney Meyer, manager of the Fox exchange, chairman of the committee and toastmaster at the banquet; H. I. Crouse, manager, and R. C. Gary, exploitation manager, of the Famous Players-Lasky exchange; Harry Graham, manager of the Pathe exchange, and Stuart Gould, executive secretary of the Motion Picture Theatre Owners of Nebraska.

Church Asks Closing of Houses on Sunday

Rigid enforcement of the state Sunday closing laws is urged in a petition to the Eau Claire, Wis., city council by the First Norwegian Evangelical Lutheran church of that city. The council referred the petition to the county attorney.

The petition commends the recent action of the Eau Claire board of education in banning serial pictures. It also asks for regulatory measures to be adopted by the council against motion picture houses.

The church advocates prohibiting all amusements and work on Sunday except that which is absolutely necessary or is done on the behalf of charity. Enforcement of the "Blue Sunday" laws of Wisconsin has always been left to local authorities.

Framing Bill to Permit Picture Shows on Sunday

The legislature of South Dakota is to have an opportunity soon to vote on the repeal of all existing Blue Sunday laws in that state. Representative A. Wagner, of Bon Homme county, is framing a bill to permit Sunday baseball, motion pictures and similar amusements. He has been pledged the support of a substantial number of the members of the legislature.

In case the "Blue Sunday" laws are not repealed by the solons, Attorney General H. Payne plans rigid enforcement of them after the present legislative sessions are concluded, he announced. This is taken to assure the passage of Representative Wagner's bill.

True Realism

(*Continued from page* 1021)

ginning to take the cinema seriously," writes the art critic of the London *Daily Telegraph*, "it is perceived that something else is necessary beside the routine policy of the producers. Hitherto their one guiding principle has been to cater almost exclusively to the tastes of the million and ignore what the more fastidious minority cared to see. The men who have, up to now, been laying down the law, find that they are out of their depth. There will still be an enormous demand for films made on the old pattern, but there is also *a new and very insistent call for something better.*"

Passing Through Era

M. D. C. Crawford, editor of Arts and Decoration, is of the opinion that the motion picture is passing through a stage of evolution similar to that of the drama—"first the era of stunts," as he expresses it, "of mechanical absurdities; next the emphasis on personality and the appal of the mawkishly sentimental. Now begins the last phase: artists are becoming familiar with technique, writers control the limitations, *and we may reasonably soon expect inspired cinema drama that could not be produced in any other form.*"

And here is the end-man, our own Hugo Riesenfeld, who is swinging the managerial scepter over the Rivoli, Rialto, and Criterion cinema theatres in New York. He thinks that "producers should make pictures good enough to run for several weeks, or several months, at the same theatre the same as a good stage play does. There is urgent need for making pictures of universal appeal. The exhibitors are making a mistake in demanding pictures by the thousand, which means necessarily thousands of common pictures, when they *should be dealing in only one of the very highest order at long intervals.*"

There are a great many people of professional standing who might be quoted in support of the new movement, but there is not space to accommodate them. And, as far as I am concerned, I would not care if they were all against the movement since it has been abundantly proven that all creeds and opinions are nothing but the outcome of chance and temperament.

Exploitation Hints

In the Selling the Picture to the Public department, commencing at page 1043, *will be found exploitation and advertising suggestions for:*

"Forbidden Fruit"
"Black Beauty"
"Heritage"
"Midsummer Madness"
"Dead Men Tell No Tales"
"The Love Light"
"Isobel"
"The County Fair"
"The Ranger and The Law"
"Humoresque"
"The Copperhead"
"The Restless Sex"
"Fantomas"
"Blind Wives"
"The Devil"
"Buried Treasure"
"Go and Get It"
"The Right to Love"
"Idols of Clay"
"The Kid"
"The Forbidden Thing"
"Unseen Forces"
"Pink Tights"
"Virtuous Wives"
"The Nut"
"Something to Think About"
"Kismet"
"The Furnace"
"Heliotrope"
"Passion"
"Dangerous Business"
"Nomads of the North"
"Paying the Piper"

As well as numerous suggestions of a general nature.

Brady Will Go Through to West Coast; Trip Extended at Committee's Request

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, who is touring the United States to affect a closer affiliation between all branches of the business and to combat censorship in those states where hostile legislation threatens, has decided to go through to the Pacific Coast. This decision was made at the earnest request of the executive committee of the National Association, which is highly gratified with the work Mr. Brady has already accomplished on his tour, and is anxious to have him cover as large a territory as possible before his return to New York.

The executive committee's wire requesting him to extend his tour to the coast, reached Mr. Brady at Lincoln, Neb., and he immediately agreed to go on through, although the decision means a personal sacrifice to his own business interests.

Sacrifices Own Interests

"If the extension of the trip is for the welfare of the industry, I will continue it," wired Mr. Brady, "although I have many personal business problems in New York." Jack S. Connolly, the Washington representative of the National Association, who is accompanying Mr. Brady, will also make the coast trip with him.

The extension of the tour takes Mr. Brady to Pierre, S. D., Bismark, N. D.; Helena, Mont.; Seattle, Wash.; Portland, Ore.; San Francisco, Sacramento and Los Angeles. He will also stop at Salt Lake City, Denver, St. Louis, Indianapolis, Cincinnati, Columbus, Wheeling, W. Va.; Pittsburgh, Buffalo and Rochester.

Needed in the West

Censorship measures are pending in practically every state which will be visited by Mr. Brady. In many of these, hostile measures have already been introduced in the legislatures; in others, organizations and individuals, active in endeavoring to restrict the freedom of the screen, are preparing to introduce measures calling for state censorship.

The executive committee feels that Mr. Brady's presence in the West is essential at this time, both to establish a closer bond of unity between the various factors of the picture industry and to present the facts of censorship evils before legislators and others who are interested in proposed legislation.

In each state visited, the association's president will be met by committees which are conducting the fight against censorship, and arrangements are being made in advance for mass meetings of exchange men, exhibitors and others interested in the industry.

In Denver the anti-censorship champion will be greeted by F. E. Hickey, of the Denver Film Exchange Board of Trade, and H. T. Nolan, of the First National Exhibitors' Circuit, who will act as a steering committee while he is there.

Three Stops in Northwest

In Salt Lake City he will be met by Murray W. McCarthy, of the Intermountain Film Board of Trade, and by G. H. McCracken and Louis W. Marcus, of Famous Players, who will arrange various meetings at which Mr. Brady will appear.

In the Northwest, Mr. Jensen, of Jensen & Von Herberg, will co-operate with him and will probably accompany him on his visit to Helena, Seattle and Portland. In Seattle, J. A. Koerpel, Goldwyn's representatives, acting for Chairman Gabriel L. Hess, of the censorship committee of the National Association, and Harry Sigmund, of the Northwest Board of Trade, will receive Mr. Brady, Fred Dankin, of Turner & Dankin, San Francisco, is arranging big gatherings of exhibitors and exchange men of that city to welcome Mr. Brady.

Los Angeles Welcome

A mass meeting of the producers, distributors and exhibitors, headed by Sol Lesser, is being arranged to welcome him in Los Angeles. President Lehr of the Producers Association, Walter J. Reynolds, secretary, and A. P. Michael Narlian, of the Los Angeles Film Board of Trade, are on the committee of arrangements. Jesse L. Lasky expects to be in Los Angeles in time to meet President Brady, and to render aid in every possible way.

Mr. Brady's reception at the various cities in the Middle West, which he has already visited, has been enthusiastic. In Kansas City he addressed a gathering of more than 200 exhibitors and exchange men from Kansas City and Missouri. This meeting, held at the Hotel Muehlbach, was preceded by a banquet given in Mr. Brady's honor by the exhibitors, and a resolution was adopted thanking him for his activity in the fight against censorship. During his stay in Kansas City he addressed a dramatic school and spent several hours with the Kansas Board of Censors. Visits were also made to the Kansas City Star and Kansas City Post.

Spoke in Lincoln

In Omaha, President Brady was welcomed by the leading exhibitors and exchange men of Nebraska and Iowa. A luncheon in his honor was given by the Omaha Board of Trade, at which he outlined the dangers confronting the industry at this time.

In Lincoln, Neb., he appeared before the joint committees of the Senate and House of Representatives in the Senate chamber, and made a vigorous address on censorship, speaking as the recognized representative of the motion picture industry. He lodged a vigorous protest against the eleven bills affecting the picture industry and now pending in the Nebraska legislature.

"We, the producers of motion pictures, are trying to place the industry on the high artistic basis that it should hold," said Mr. Brady, "and we stand a better chance of doing the censoring that is satisfactory to the public than would an autocratic board of three that would foist its own ideas of right and wrong on everyone else in the state.

"There is a law which prohibits the showing of anything immoral or indecent in pictures. The National Association, I am proud to state, put that law on the federal statute books. We invite you to put such a law on the statute books of Nebraska. We will go further; we will pay half the expenses of convicting the first offender, be he producer, distributor or exhibitor. In this measure, which has been introduced in the Nebraska Legislature, we are not even granted the right of an appeal."

President Brady was invited by Governor McKelvie of Nebraska to remain over another day so that the governor could give a reception and luncheon in his honor. Owing to engagements made in Kansas City and elsewhere, Mr. Brady was obliged to decline.

An Acknowledgment

Moving Picture World acknowledges receipt of a check for $67.50 from Harry Krech of the Cozy Theatre, Spirit Lake, Idaho, for the Hoover Relief Fund. It represents the receipts for a show given on Thursday, February 3, which was supported by ex-service men.

W. A. Brady Denies Steffes' Declaration He Is Hindering Exhibitor Organization

DEFINITE assurance that no attempt is being made by his organization to disrupt any group within the motion picture industry was made last week in Minneapolis by William A. Brady, president of the National Association of the Motion Picture Industry. Mr. Brady, who spent three days in the Twin Cities, met with various groups in the industry and discussed problems affecting the future of motion pictures.

At a dinner given Mr. Brady under the auspices of the Minneapolis Film Board of Trade, W. A. Steffes, president of the United Theatrical Protective League, voiced the sentiment that the motive of the N. A. M. P. L. president is to hinder organization work among exhibitors. Mr. Steffes cited alleged instances of personal attempts made to obtain co-operation with the producers' organization which had been fruitless.

Meetings Amicable

The meetings conducted in the Twin Cities were amicable throughout and no personal animosity cropped out. Both sides endeavored to treat their subjects of discussion dispassionately. The most commonly heard comment following in the wake of Mr. Brady's visit is that the industry needs more effective co-operation between its various branches. This, Twin City motion picture men believe, will eliminate lost motion and guarantee success in the fights to come against meddling by outside groups.

Several types of service performed by the producers' organization were pointed out by Mr. Brady. Among these were:

Organization of a film theft prevention committee, which saved the industry more than $200,000 worth of stolen films last year.

Assistance in fighting censorship.

Launching of educational relief work during the influenza epidemic.

Aiding the government during the war.

Prevention of importation of obscene or indecent pictures.

In the list of dangers against which Mr. Brady warned are:

Likelihood of doubling of taxes imposed upon the industry.

Senseless censorship.

No Ulterior Motive

"I am not out to disrupt any organization," said Mr. Brady. "I am no man's man and I conceived this trip myself. I am here because I believe that the time has come when we must get together.

"During the war I was appointed by President Wilson chairman of a committee of motion picture men which I was empowered to appoint to represent the industry, and the state of war still exists. Therefore, I represent the entire industry. If the N. A. M. P. I. does not fulfill the promises made to the exhibitors, I swear that I will resign as the president of the organization. I intend to finish the trip on which I have started, and no one can stop me."

At meetings conducted last year between exhibitor representatives and representatives of the producers, adoption of uniform contracts and abolition of advance deposits were unanimously agreed upon. Mr. Steffes declared in his reply to Mr. Brady's address before the film board. Many heard him talk.

Allied Amusements Association Joins Theatre Division of the N. A. M. P. I.

WILLIAM A. BRADY'S recent visit to Chicago and his efforts to secure better co-operation between all branches of the industry have had immediate results in that city. On Friday, one week after the mass meeting held in Washington Hall, at which Mr. Brady gave his address, the Allied Amusements Association, representing eighty per cent of the seating capacity of motion picture theatres in Chicago, unanimously voted to join the Theatre Division of the National Association of the Motion Picture Industry. Pursuant to the meeting, the following telegram was sent by Dr. Sam Atkinson, vice-president and business manager of the A. A. A. to F. H. Elliott, secretary of the N. A. M. P. I.:

"At a full meeting of the Board of Directors of the Allied Amusements Association of Chicago today, Peter J. Schaefer presiding, it was unanimously decided to join the N. A. M. P. I. according to the plans laid down by William A. Brady last Friday. We feel that producers, distributors and exhibitors should present a united front against all opposing forces. We feel that each branch of the industry should co-operate with the others."

Agreeable News

The following answer was received by wire from Mr. Elliott:

"Your wire advising A. A. A. has unanimously decided to join theatre division, N. A. M. P. I. is most agreeable news and it will be a pleasure to present your telegram to our officers executive committee and board. Your association will be commended at a later date for unanimous action taken. President Brady has been apprised by wire of your membership. Best wishes for continued success for your organization."

Dr. Atkinson, in commenting on this decision of the Allied Amusements Association, said, "It is not our purpose to disrupt any present organization of exhibitors. Our sole object is to unite with producers in the fight against censorship, unjust legislation and the blue laws which affect every branch of the industry equally. Neither organization alone can effect anything. These matters are forcing us to present a united front, and unless we do, we shall be broken on the wheel."

Following the Allied Amusements Association's move to join as a whole, announcements from individual members who wish to join, have been coming in rapidly. Many of the largest circuit owners belong to the A. A. A. and it is understood that Ascher Brothers and Balaban & Katz are among those who have joined the N. A. M. P. I.

Quebec Pastors Ask for Sunday Closing

A move to enforce the Sunday Blue Laws in the Province of Quebec was seen at Quebec City on February 11 when a deputation of clergymen waited upon Premier Taschereau to ask that all theatres throughout the Province be forced to close on Sundays. The premier gave the request his consideration and declared that the attorney-general of Quebec would act when specific complaints were officially made to him.

At the present time, Quebec is the only Canadian Province in which Sunday theatre performances are permitted, the Federal Lord's Day Act being practically ignored by the French-Canadian population. The theatres at Quebec City and Sherbrooke have been forced to close, after bitter fights, through the activities of local reformers but in other centres of the territory, including Montreal, Hull and Three Rivers, the local theatres look upon Sunday as their big day. It is now expected that the reformers will now line up for a battle with the masses of liberty-loving people in the Province.

McCurdy Heads Maryland Exhibitors; Goldberg for Anti-Censorship Fight

THE Exhibitors' League of Maryland in convention at the Hotel Southern, Baltimore, on Tuesday, February 15, elected the following officers to serve for the ensuing year:

President, Eugene B. McCurdy; vice-president, Thomas Goldberg; secretary, William E. Stumpf; treasurer, Frank A. Horning; sergeant-at-arms, William Tyler.

The following board of governors was also elected: Thomas H. Burke, Cumberland; William Frey, Brunswick; J. E. Cahill, Centreville; William Insley, Salisbury; John Marvill, Easton; William Boyer, Hagerstown; O. H. Fisher, Frederick; Frederick Osborn, Westminster.

The $1,650 due on the quota of $1,800 which the Maryland organization was to raise for the national treasury, under the apportionment adopted at Cleveland, was subscribed.

An address of weclome was made by a representative of the Mayor of Baltimore to the out-of-town exhibitors, and Mr. Eugene B. McCurdy presided over the deliberations of the body.

Mr. Goldberg advocated an anti-censorship campaign conducted by the public, and then offered another resolution protesting against Benjamin B. Hampton's article in the Pictorial Review "in so far as it seemed to convey the impression that the theatre owners here and elsewhere are in any way responsible for the making, titling and exploiting of any picture which is offensive to any of our patrons."

In view of the fact that the Hampton article distinctly absolves the exhibitor of any blame in the matter, it is assumed that the article was not fully read to the convention.

Another resolution was passed, which read as follows:

"The exhibitors of Maryland, having been informed of the case of Mrs. Pauline K. Dodge, widow, and a fellow exhibitor, in Morrisville, Vermont, do hereby heartily approve and commend the M. P. T. O. of America, for the help given to said Mrs. Dodge in her struggle against unscrupulous producing interests which sought to deprive the said Mrs. Dodge of a chance to earn a livelihood for herself and her child. We recognize in the case of Mrs. Dodge a practical application of our principle, that an injury to one is the concern of all—a principle of protection which is one of the main planks in the platform of the M. P. T. O.

"We further wish to go on record as expressing our thanks to D. W. Griffith on behalf of the organized exhibitors, for helping Mrs. Dodge, in generously donating to her the use of his famous masterpiece, 'Way Down East.'"

The quotation "unscrupulous producing interests" was not specifically described, possibly with the idea of adhering to safety first policy, as it is sometimes necessary to prove unscrupulousness against an individual or firm when it is charged.

Sydney S. Cohen objected to the fact that Mr. Brady receives a salary for his labors and persisted in describing him as having been sent out to bring the exhibitors over by improper methods. Mr. Cohen went in for further ridicule of Mr. Brady's efforts, and possibly the most interesting part of his address, as far as the exhibitors are concerned, was an allusion to the early conclusion of his term as president of the New York State League and his announcement that he was happy that the end was drawing near as he felt about ready to turn the work over to others. Whether the word "about" is the repealing clause in the sentiment will be demonstrated in the course of time.

Long Expected Censorship Bill at Last Is Introduced in New York Legislature

THE introduction in New York of a statewide censorship measure which has been anticipated for several weeks materialized on February 16 with the introduction of a bill by Assemblyman W. F. Clayton, of Brooklyn, calling for a censorship commission to consist of three members serving for a term of five years at an annual salary of $5,000 each. Violation of any of the provisions of the bill carries a fine of not less than $1,000, or imprisonment for not more than a year, or both.

The three members of the commission would be appointed by the governor, with the consent of the Senate. The power is given of naming a secretary and such other employes as may be deemed necessary. All film produced within New York State, or brought into the state, or released to exhibitors, must first be submitted to the proposed commission. Film thus submitted must be returned within a period of thirty days, either approved or disapproved.

The showing of unlicensed films in New York State, after August 1, next, would constitute a misdemeanor and as such would be punishable. It would be unlawful for any person, firm or corporation to sell, rent or release to any person or corporation any film which has not first been approved by the commission.

A charge of $3 for each 500 feet of film examined is provided by the bill, as introduced today. Films of an educational or scientific nature secure a limited approval with the explicit understanding that such film is to be shown only to societies interested in the subject portrayed.

To Aid Health

A moving picture called "Shoe Follies," was used at the Baltimore Y. W. C. A. on Monday evening, February 14, to aid the resident physician, Dr. Caroline Towles, in her health education work. The picture was used as the culmination of "Shoe and Posture Day," the first of Health Week to be observed by the Baltimore branch.

HELLO, VIOLA

Viola Dana as she appears in "The Off-Shore Pirate" released by Metro

MABEL JUNIENNE SCOTT

Playing in "Don't Neglect Your Wife" being released by Goldwyn

Statewide Censorship Bill Introduced in the North Carolina General Assembly

A STATEWIDE censorship bill has been introduced in the North Carolina General Assembly at Raleigh by Representative Matthews of Bertie county. It provides for a board of two men and one woman, to be appointed by the Governor. A tax of $1 per reel is to be levied for the inspection of each reel of pictures. For violation of the bill imprisonment of not exceeding 30 days or fine of not exceeding $500 for each offense is provided. The act is to become operative July 30, 1921 if passed by the Legislature.

On the eve of the introduction of the bill, the Wilmington Dispatch carried a leading editorial of a column in length denouncing the censorship of pictures in strong terms, saying in part:

"Censorship was a word little known and seldom used until war broke out but since then it has become one of the most common and the most detested words in the English language and with good reason.

Censorship Undemocratic

"The Dispatch is against censorship on the general principle that it is about as undemocratic a way of guarding public morals as can be imagined. Censorship and autocracy are allies and always have been. Principles of freedom cannot be reconciled with boards of censorship.

".....Unclean sex pictures have come into being since the creation of State censorship laws. It is as if censorship had advertised the fact that some pictures were unclean. It seems easy to say that laws can regulate the production of pictures, but after eight years of experimenting with censorship boards, laws have not yet been produced which are understood by the producers and the boards when it comes to interpreting the rules.

"Today a board may censor and ban a picture and two months later pass it, following a change in membership on the board. If the censorship should be applied to general business there would be a tremendous outcry, but if it is proper in its application to the picture industry, why not to the press, to the store windows and the mail order catalogues and illustrated magazines? Reform cannot be accomplished by legislative attacks, but by intelligent public opinion co-operating with producers and exhibitors. New laws are not needed. Every city, under its police power can cause unclean plays to disappear over-night."

Bill to Abolish Sunday Movies Has Been Introduced in the Indiana Legislature

THE moving picture industry certainly is getting its share of attention in the Indiana state legislature, which is in session in Indianapolis. With three drastic censorship measures introduced and a few more being prepared, now comes Representative Johnson, of Morgan county, with a bill to abolish Sunday moving pictures and Sunday baseball.

The bill, according to Representative Johnson, was prepared by D. B. Johnson, of the Indiana Civic Union. This latter Mr. Johnson is the same one that is making a desperate effort to get the legislative body to pass one of the censorship bills.. The section of the Johnson bill against Sunday movies reads as follows:

"Whoever displays or exhibits motion pictures on the first day of the week, commonly called Sunday, where any admission fee is charged or collected, shall on conviction be fined not less than $250 nor more than $500."

The bill would repeal the statutory permission for Sunday baseball enacted in 1909, and would make Sunday baseball for pay illegal.

Under the present law no one's rights have been interfered with, nor has there been any impairment of the liberty of any one to observe the day as he saw fit. Sunday movies and Sunday baseball have been permitted in Indianapolis and a number of other Indiana cities for some time. It is doubtful if the Johnson bill receives much consideration from the legislators.

Capes Confers with Buffalo City Officials

William P. Capes, secretary of the New York State Conference of Mayors, which maintains a headquarters in Albany, N. Y., visited Buffalo recently for the purpose of conferring with the city officials on motion picture matters. Mr. Capes has supplied these officials with a mass of information which his department has collected on the subject of regulation as it exists not only in the cities of this state, but elsewhere. There appears to be a prevailing opinion in Albany, that if any change is adopted in Buffalo, it will be in the installing of standards such as now exist in Rochester and Syracuse.

The question of regulation is cropping up once more in Jamestown and Olean, according to Mr. Capes, who, realizing that the subject is one of keenest interest to every city in the state, is keeping in close touch with any move contemplated in those towns.

New Form of Censorship

An entirely new form of moving picture cenosrship for the Government of Saskatchewan has been proposed by a Provincial official as a substitute for the present board of moving picture censors. The plan suggested is that a committee of men and women at Regina, the Capital of Saskatchewan, be organized to view the first presentation of a picture at local theatres and pass upon the subject after its first screening.

Announcement is made that, so far, there has been no rush for positions on the proposed committee and Regina theatre owners have also refused to make any comment regarding the plan.

Federated Members Elect Officers for Fiscal Year

Los Angeles, Feb. 16.
(By wire to Moving Picture World)

Seventy-five members of the Federated Film Exchanges of America, representing all principal cities and distributing centers of the country, held a five-day executive business session at The Alexandria Hotel in Los Angeles this week.

The convention arrived in Los Angeles from Byron Hot Springs, California, following a meeting which lasted from February 7 to 11, during which the annual election of officers was held and the policy of the organization in regard to various questions confronting the industry was decided on.

The election of officers resulted in the following roster of executives for the coming year:

J. L. Friedman, New York, president; Harry L. Charnas, Cleveland, vice-president; Jean Pearce, New Orleans, secretary; Samuel Grand, Boston, treasurer; Marion H. Kohn and J. Chatkin, of San Francisco, Pacific Coast representatives. The convention reflected optimistic feeling and expressed confidence that this year will be a best year for pictures.

Benefit at Pimlico

A benefit moving picture performance was given at the Pimlico Theatre, Park Heights and Belvidere avenues, Baltimore, on Sunday night, February 13, under the auspices of the Hadassah. The proceeds will be used for the Nurses' fund and the orphans of Palestine. The theatre was donated for the occasion by L. Garman.

Saul Rogers Advocates Swapping Tariff, Showing Congress Possible Advantages

(Special to Moving Picture World)
Washington, D. C., Feb. 17.

A SWAPPING tariff that would prevent foreign nations from discriminating against the motion picture industry of the United States was advocated on February 10 before the House Ways and Means Committee by Saul E. Rogers, of the Fox Film Corporation, on behalf of the N. A. M. P. I.

Mr. Rogers told the congressmen that he was advocating a protective measure only to the extent that it protects against discrimination, boycott or other protective measures by foreign governments which will bar the American products in foreign markets. He gave instances where American films are placed at a disadvantage.

Among the cases cited was that of Germany placing an embargo on the importation of any foreign films, which embargo was later modified to permit the importation of 600,000 feet of films from all countries providing a like footage was exported from Germany. The witness pointed out that with feature films running from 5,000 to 6,000 feet each, Germany would permit the entry only of from 100 to 120 feature subjects from all producing countries in any one year. At the same time, the German producers are able to send unlimited quantities of motion picture films to the United States.

Two-Fold Purpose

Mr. Rogers explained that this action of Germany had a two-fold purpose; that of limiting the actual amount of film entering Germany, and of compelling the printing of positives in that country. Under these regulations it is naturally to the advantage of the importer to bring in a negative because he can make as many positives in Germany as he desires, and further, he has the advantage of cheaper labor and production costs. The answer is that the German industry is subsidized by the German government, the latter being desirous of pushing its home industry to the front.

Competition from foreign countries will soon become very extensive, he intimated. In the United States there are about 820 large productions annually, exclusive of the one and two-reel subjects. England and France are beginning to produce on a large scale and, of course, if there is a limit placed on imports into Germany, the American product will suffer.

There is only a small amount of duty levied on films coming into the United States and, as before mentioned, there is no limit on quantities. He cited the advantages offered the German film men in the case of a large production now playing in Washington which cost 30,000 marks to make. The rights for America and Canada alone brought to the German producers $15,000 and the latter has reserved to themselves the balance of the world. They have also sent over a number of other large productions which are being prepared for distribution in the American market.

"It seems to me," he told the committee, "as a matter of equity and consideration for this industry, which has grown by remarkable bounds in the past fifteen years, that proper protection must be given us or serious inroads will be made on the business and it will become demoralized."

Propaganda

There are other things that must be taken care of also, he said, and he referred to the propaganda being advanced in some of the other countries against American films on the ground that they have an Americanizing influence on the youth of those countries and should be barred. This is being done by the producers of those countries to advance their own interests.

The remedial legislation suggested by Mr. Rogers contemplates the placing in the hands of the President of the United States or some governmental agency the power by proclamation to institute appropriate retaliatory measures against any nation in any way discriminating against American films. Mr. Rogers presented a brief on behalf of the industry and stated he would outline in more detail the relief asked for.

J. E. Brulatour, on behalf of the film distributors, asked for the inclusion in the forthcoming tariff law of a provision of 30 per cent ad valorem on all film sensitized but not exposed.

Denies Benefit to Eastman

This witness was questioned at great length by Congressman Henry T. Rainey (Dem.), of Illinois, who expressed the belief that such a tariff would greatly assist the Eastman Company in that the latter would be able to add the amount of the duty to their profits, passing the equal of the tax on down to the ultimate consumer.

Mr. Brulatour assured the congressmen that such would not be the case and ,further, that there are four other manufacturers who would be protected from the killing competition of the European film manufacturers. Without protection they cannot possibly meet the competition of the foreigners; they cannot possibly quote as low prices on raw stock. The cost here is 2½ cents a foot while film is being sold in Europe at 1½ cents a foot, he stated.

In speaking of exports, the witness said that before the war the Eastman Company probably sold 60 or 70 per cent of the export goods sold in foreign countries, but this has shrunk to below 15 per cent. He took exception to the remarks of Mr. Rainey and referred to the large sums of money that the company has been compelled to turn over to the government in taxes.

At any rate, according to Mr. Brulatour, the smaller distributors will not be able to face the competition from abroad. There is one Belgian concern that does not sell one-tenth of its product in Europe, disposing of the bulk of its raw stock in the United States at prices lower than it could be produced here. Furthermore, they pay none of the taxes with which American business men are burdened.

The Underwood tariff law places film, sensitized but not exposed, on the free list as a raw product. The witness declared that this is not a correct classification as film is a highly manufactured product. The Payne Aldrich Law made it dutiable at 25 per cent. ad valorem.

He explained the apparent low figures of imports in a given month by stating that this is not indicative of falling off of foreign business, for, on the other hand, imports are increasing, but rather due to the effect of stringent laws of New York City, which prevent the storage of large quantities of films and the importers, therefore, only bring in enough at a time to keep within these regulations. To arrive at the size of the business one must take into consideration imports coming over a longer period of time.

Total consumption of film in the United States approximates 600,000,000 feet of film a year. Last year the imports totalled about 100,000,000 feet. He denied that a duty of 30 per cent ad valoreum would reduce the amount of film stock imported, and in support of this contention he stated that before arranging to handle domestic film he was a distributor of foreign film exclusively and could import, paying all expenses of transportation, insurance, overhead, and a duty of 25 per cent, and still make a profit of one-half cent a foot.

C. L. Linz.

Parent-Teachers Body to Aid Showmen Fight Four Indiana Censorship Bills

TO censor or not to censor is the most mooted question in Indiana these days, and with hordes of supporters lining up on both sides, promises to develop into one of the liveliest fights in the history of the state legislature. Two censorship bills have been introduced to date, another is ready to be presented at the request of the Church Federation of Indianapolis and the Legislative Council of Indiana Women, and a fourth one rests in the pocket of Representative Willis, of Lagrange and Steuben counties.

Most of the opposition to the bills has come from the Parent-Teachers Association, the exhibitors and their friends and the Indianapolis Board of Indorsers of Photoplays. Ably assisting these opponents of censorship this week was George Beban, actor, who was in Indianapolis in connection with the showing of his picture, "One Man in a Million," at the Circle Theatre.

Parent-Teachers Opposed

In a set of resolutions, the board of directors of the Parent Teachers Association went on record as being absolutely opposed to legalizing censorship. Copies of the resolution were sent to the public morals committees of the Indiana senate and house.

The Indianapolis Board of Indorsers of Photoplays has adopted a resolution favoring the indorsing of good pictures and giving them publicity, rather than the establishment of a legalized censorship. The board reported that of twenty-eight shows visited last month nineteen were indorsed and that, in most instances, pictures not indorsed had been passed by either the Ohio or Pennsylvania censorship boards.

Divided Against Self

A distinct division of sentiment within the ranks of the Legislative Council of sentiment within the ranks of the Legislative Council of Indiana Women became apparent this week after the provisions of its proposed censorship measure had been made public. Both the Board of Indorsers of Photoplays and the Parent-Teachers Association, which are affiliated with the legislative council, have announced they are going to fight the measure to a finish.

The two bills which have been introduced are those of Senators Furnis and Hogston and Senator Steele. The bill of the first two senators is patterned after the Ohio measure. Senator Steele's bill, which combines features of the Ohio and Pennsylvania laws, provides for a board of censorship of three men, to be named by the governor.

The bill, which has the indorsement of the Church Federation and the Legislative Council of Women, provides that members of the State Board of Education shall constitute the Indiana censorship board. As such the board of education would be authorized to "arrange for and conduct a system of examination, approval and regulation of motion picture films and illustrated advertising matter relating thereto."

The bill provides that the state board shall approve all films and advertising matter, provided there be nothing in them "which is obscene, indecent, immoral, sacriligious, unpatriotic, cruel and inhuman, or such that the exhibition thereof would tend to debase or corrupt the morals of the children or adults, or incite to race hatred or to the commission of crime." The board is to stamp on every film passed and on the advertising matter, "Approved by the Indiana motion picture board."

Could Increase $2 Fee

The bill would give the board the right to appoint such examiners, operators, inspectors, clerks and other employes as may be necessary, and to fix their compensation. Expenses of the board would be paid out of fees collected for the examination of films and advertising matter. The fee would be $2 for each original film and the advertising matter relating thereto, $1 for each films which is a duplicate of any film which has been approved. The board also would have power to change these fees, if necessary, to produce enough money to pay all salaries and expenses.

A clause which, it is said, was inserted to take care of the work of the Indianapolis Board of Indorsers of Photoplays, which is opposed to censorship, provides that the censorship board may appoint associate examiners and inspectors to advise and assist in the examination, who shall hold office during the pleasure of the board and serve without compensation.

Reports Rap Films

The bill would provide as penalties for violations a fine of $25 to $500 or imprisonment in the county jail or state farm for not more than one year or both. Any films unlawfully changed or exhibted are to be confiscated and each day of the showing is to constitute a separate offense.

Senator Willis's proposed measure for censorship is, he says, the result of a pronounced sentiment among his constituency. His measure is similar to the one introduced by Senator Steele.

Partial reports on the survey of Indianapolis picture theatres, recently started by the Legislative Council of Indiana Women, show, the women say, a violation of the principles which they believe should be observed in clean pictures. Representatives of the council have reported on thirty-one theatres. Of this number, gunplay, robberies and crime were shown at twenty-five, the report says; at fifteen, "violations of the sacredness and beauty of the marriage relation" were shown; at seven "the eternal triangle" was included; at eight, ministers, church folk and reformers were held up to ridicule; in eighteen were scenes interpreted as "threatening loss of efficiency and waste of school funds," involving use of cigarettes by school boys.

"Education of children was at first a

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PEORIA INAUGURATES CHILDREN'S SHOWS

Peoria, Ill., women have started Saturday morning children's picture shows with 5 cents admission. So far, it has only been attempted on a once-a-month program, as they find children's films are hard to secure. The films are supplemented with music and dancing. The whole aim is to educate Peoria children to a better appreciation of the artistic. The women hope to prove to motion picture producers that children need and will patronize children's "movies." The crowds, which have thronged the Madison Theatre at all of the Junior Drama Musicales, as the affairs are called, have encouraged the women greatly.

The following statement has been made:

"We expect to finance the whole affair on the admission charged the children. Of course, the theatre management has made big concessions to us, and we secure our local talent free of charge.

"It has been necessary for us to give two shows during the morning, in order to accommodate the big crowds of children. Even then many have been turned away. The programs are announced in the schools and in the papers and on the screens so that every child in the city may know about it.

"Our programs are given usually on the last Saturday of the month and we are planning a big Valentine entertainment next time. The picture shown will be 'Freckles.' We wish to show travel pictures, educational films and also story films of the variety that children may safely see."

With Victory Over Blue Laws in Sight, Workers Fear a Slackening of Endeavor

THE continued campaign on screen and stage, the pulpit, the newspapers and other mediums of free speech against returning the Blue Laws to activity is having its effect, and literally is running to cover those who would legislate morals for the people. In Washington, D. C., the applause for the quotations in Timely Topics is greater now than when the campaign first started. The ministers of Washington who are not in favor of the reform movement are packing their churches with people who appreciate sermons against reform.

There is only one trouble and it is that the people who are doing such good work to discourage the Blue Law campaign to "put the joy out of life," will slow down their efforts. It is very apparent that if the attack is kept up long enough it will be years before the reformers dare again stick their heads up where they can be seen.

As Popular as Bolshevism

There are now very few who have the temerity to assume the responsibility for any Blue Law agitation. This has become just about as popular an indoor sport as is Bolshevism. The persons backing this agitation have been surprised, if such a thing is possible, by the revulsion of feeling against them and their aims. It is the "House Divided" in religious circles, for there are more persons who preach the Gospel of their creed against them than with them.

Gentile and Jew, Catholic and Protestant abhor these schemes to force people to go to church on Sunday. A very vivid example of the futility of such legislation as they propose occurred recently in a little town to the south of Washington where the law of the fanatics said that he who refused to attend church should keep hidden. The great outdoors was denied the poor "sinner" who would assert his right, and the law was questioned by a boy.

Cost Him His Life

This lad, disinclined to go to church on the Sabbath morning in question, sat on the steps in front of his home in open violation of the church-going regulation. The guardian of the law sought to enforce the regulation. Words followed, there was a shot and the boy paid tribute to the fanaticism of others.

They who framed this regulation are far more guilty than the boy who paid the penalty for its violation. There is one thing sure, such occurrences do not add favor.

That all do not share the sentiments of the backers of the Temple Bill for Blue Sunday was evidenced last week when the pastors of the Washington Diocese of the Episcopal Church were urged during the annual convention, held in St. Stephen's Church, not to enter at this time any campaign in connection with proposed Blue Laws for the District of Columbia.

Episcopals Inactive

This recommendation was made by the diocesan board on social service in a report presented by the Rev. Dr. C. R. Stetson. It was set forth in the report that "it is quite evident that the present agitation in the press and moving picture theatres about the 'Sunday blue laws' is part of a carefully considered scheme to arouse opinion to active hostility against any restriction on commercialized amusements on Sunday.

Fear "Smoke Screen"

"Things are stated as facts which are only imaginings and the interests concerned in entertainment enterprises are, we are led to believe, creating what might be called a 'smoke screen' behind which they may be able to carry through various laws of their own making.

"This is one side of the matter. On the other are various organizations which have prepared measures to restrict work and amusements on Sunday, of various degrees of vigor. These agencies do not agree among themselves as to what it is they want and what it is wise to do."

Bill "Too Drastic"

The report then took up a bill now pending in the house regarding work on Sunday. It was declared to be too drastic. "We wish some restriction placed on commercialized amusement in particular, and want one day of rest, but do not think this an opportune time to press drastic legislation of a Sabbatarian character."

In asking the clergy to refrain from entering into any campaign for the proposed Sunday blue laws, the report says: "It is feared a trap is laid for the unwary by those interested in maintaining the present state of things. If we fall into it and proceed to agitate for drastic Sunday laws the churches and the religious people will be held up to ridicule and obloquy."

JAPAN'S GREATEST FILM

Adachi Kinnosuke in the New York World says that the most popular motion picture in Japan is not "a drama of swift motion or great passion but 'Schoolmaster Matsumoto,' the story of the heroic life of a school teacher." Schoolmaster Matsumoto was in fact a real life character. He died trying to save one of his pupils from drowning and it is this heroic incident that serves as the motif of the picture. Other events are borrowed from other lives. In one part the legend of George Washington and the cherry tree is introduced as a moral story told by Matsumoto to his pupils.

Pennsylvania Censors End Long Maintained Silence

Newspaper and other attacks on the Pennsylvania State Board of Censors caused the board, at its monthly meeting on February 2, to end its policy of "maintained silence" and draw up a set of resolutions on the subject. The statement is made that all acts of the board have been made unanimously.

The resolutions further say that the board is enforcing all the old rules and new ones with reference to pictures showing crime or criminals, that it has nothing to do with the making of pictures or the choosing of subject matter and that it is functioning with "a singleness of purpose and unqualified, zeal and sincerity."

In connection with the alleged glorification of crime, the board says, in part: "Many films which, under former standards, would have been and were passed, have been disapproved, while in others major eliminations have meen made, so that nothing less than a revolution has been attained in this connection, many important and costly pictures of this kind having been entirely reconstructed under the board's rulings."

Fight Censor Bills

(*Continued from page* 1028)

voluntary thing, but had to be taken up by the state before it was effective," said Mrs. S. C. Stimson, in commenting on the survey and in regard to censorship. "Food and drug inspection, similarly, was carried on by voluntary agencies for some time before it was taken over by the state. I believe the state must take a hand before any efficient work can be done on the motion picture proposition."

At a meeting of the Parent-Teachers Association at Fort Wayne this week the organization urged that all patrons of the shows tell the management when they are pleased or offended by the films. This plan, the association believes, will work out much better than the paid censorship plan which has proved a failure in so many places.

The association protested to the exhibitors that some of the theatres in Fort Wayne are too dark. The showing of bad pictures in dark theatres only combines two evils, they said. The films tend to prompt extemporaneous love making and low lights are conducive to the consummation of the promptings.

Sheriff Impounds Proceeds from Sale of Auto Owned by Frederick F. Stoll

AN order of attachment signed by Supreme Court Justice John Ford, Deputy Sheriff Glennon has impounded $3,150, the proceeds from the sale of an auto belonging to Frederick F. Stoll, whom the United States Photoplay Corporation is anxious to get within the jurisdiction of the New York courts.

The proceeding is the outcome of an action brought in the New York Supreme Court by the photoplay company to recover $16,166 from Stoll. In their complaint the photoplay people state that Stoll came to them with assurances that he was a skilled director of motion pictures and relying on such assertions, he was installed not only as such to supervise the production of "Determination," but was made president and treasurer.

It is charged that at the time Stoll knew his assertions of directorial ability were false, but in his capacity of treasurer he kept paying himself $500 a week from June to December, 1919.

On December 14, 1919, it is charged according to the affidavit of Claude E. Miller ,the present treasurer of the company, Stoll packed his "kit" and went to Los Angeles, leaving behind a trunk of old clothes and his automobile, and withdrawing $9,500 which he had on deposit in the Hudson Trust Company.

It is further alleged that Stoll secured from the plaintiff $5,316 in excess of what was due him as fiscal agent in disposing of certain treasury shares of the capital stock of plaintiff corporation in the shape of commissions, which in conjunction with the salary he paid himself, less the amount realized from the sale of his auto, which has been attached, brings the amount sued for to $16,166.

The complaint says the plaintiffs have been unable to locate Stoll definitely since he disappeared, except that they have learned recently that he is domiciled in Chicago.

Assemblyman Would Censor Scenarios

Censorship was the topic discussed at the February meeting of the Big Sisters at the Y. W. C. A., Oakland, Cal., and theatre owners were on hand to set forth their side of the case. Assemblyman Edgar S. Hurley spoke on a bill he has prepared for introduction in the State Legislature in which he will ask for the naming of a board of censors to censor scenarios. He declared that this would eliminate the need of cutting out scenes which producers have gone to the expense of making. The expense of maintaining censors in many states would not then be necessory, he said, as a large percentage of pictures are made in California.

Olive Kehrlein, of the Kinema and Franklin theatres, outlined the history of the moving picture business and told of the way he considered moving pictures could best be bettered, that of keeping in close touch with the demands of the public. He declared that censorship is unconstitutional, a system which gives a small group of men the power to dictate to the people what they should see, know and like. He recited the experiment made at Fresno, Cal., where censorship by mothers was tried. Pictures were reviewed for three years and in this time only three scenes were objected to. Ninety per cent. of the leading moving pictures made during the past year were taken from legitimate plays and books, he said, yet no suggestion has been made to censor the latter. Selection, not censorship, is the solution of the problem.

Bill Is Believed to Be Aimed at Movies

Local circles in Wilmington, N. C., which are in touch with the city "law and order league" have stated that a bill has been prepared and forwarded to the representatives of the country in the Legislature in session at Raleigh, purporting to "protect the children of Wilmington from contaminating influences," and which local motion picture exhibitors fear is a move to bar children from attendance at the local motion picture theatres.

While the nature of the bill is said to deal in general terms with the proposition, it contains the phrases to "bar the attendance of children under 18 years of age at any place which would serve to contaminate the morals," and friends of the theatres believe that the "joker" somewhere in the bill will prove a measure to cut the kiddies out of their motion picture entertainment.

Efforts of President Percy W. Wells, of the State Exhibitors Association, to obtain a copy of the bill have been without success. It is feared that should the measure pass, even did it fail to catalogue the picture theatres as "contaminating" by name, it might leave a loop-hole for the local authorities to place them in this category, and every effort will be used to defeat its passage.

New P. O. Dep't Order

The moving picture industry will be helped by orders which have just been issued by the Post Office Department, directing that C. O. D. parcels are not hereafter to be held by postmasters for more than 30 days when undeliverable for any reason.

Parcels which bear the return postage guaranty of the sender will be returned at the expiration of that time, postage collect. Where no such guaranty appears upon the package, the sender will be notified to furnish return postage.

INDIGO INK NOW PRESCRIBED FOR NEW YORK

LEGISLATION of the indigo-hued type is about to be introduced in the New York State Legislature, on behalf of the Blue Law advocates, but the identity of those who will introduce the bills remains veiled in mystery. Dr. Henry L. Bowlby, national secretary of the Lord's Day Alliance, spent a day in Albany last week, paving the way for the introduction of his Blue Laws. Dr. Bowlby, however, refused to reveal the identity of the legislator destined to become the Moses who is to lead the American people out of the wilderness of Sunday movies and Sunday baseball.

Dr. Bowlby claims that sinister influences are at work to defeat not only the program of the Blue Law advocates, but also to wipe off the statute books the Sunday laws now there. If possible, the identity of the introducers of the bills will remain a secret up to the moment the bills are handed up in order, so Dr. Bowlby asserts, that influence may not be brought to bear which would perhaps delay the introduction of the measures.

The Blue Law advocates are now at the state capitol and on the job. They are going about the corridors informing the legislators that Sunday must be saved from commercialism and that such pleasures as motion pictures and baseball must not mar the Sabbath. They disclaim any intention of compelling people to attend church on Sunday morning, or afternoon, or night, and as for all this talk about restricting kissing, etc., Dr. Bowlby asserted in Albany that it is simply a propaganda of lies intended to defeat the real purposes of the bill.

Exhibitors of Vermont Band Together to Wage Relentless War Against Censorship

EXHIBITORS of Vermont have banded together to wage a relentless war on a moving picture censorship bill introduced in the Vermont Legislature. Thirty-two representative exhibitors of the Green Mountain state held a meeting in Rutland, drew up an organization and decided on a war to the knife on censorship. J. J. Whalen, manager of Stron Theatre, Burlington, was elected chairman. T. W. McKay, manager of Strand and Grand theatres, Rutland, was chosen secretary.

Declaring that censorship "savors of the days of the Spanish inquisition," and pointing out why it is un-American, the following statement was issued by Chairman Whalen:

"In many communities there are individuals and groups of individuals who desire to control and direct the kind of films which may be shown for reasons which, while to them sufficient, are not founded on facts and are urged because of the clear lack of knowledge of the motion picture and its most beneficial uses.

Its Elements of Evils

"Censorship affects not only the film industry but the rights of every citizen. The harm that can be visited upon investors and exhibitors is chiefly one of dollars and cents, but in the control and direction of a great medium for public entertainment and education in his widest and best sense, the censorship idea contains elements of evil which would undo the very fabric of our democracy.

"We are a people governed in what we see and do and hear, by settled laws—laws which state plainly and with accuracy those things which are prohibited. If a man builds a house, sells milk, writes a book, produces a play, publishes a newspaper or makes a speech, he knows exactly what he can do under the standards of established law. Every situation, business and phase of life must be regulated and controlled by definite law. That law emanates from our legislature and its final construction is left to our courts. In no other way can personal liberty and freedom of action be guaranteed.

"But now the champions of film censorship argue that the motion picture should be governed by a new method of law and a board of censors should have the absolute right to determine what other millions shall have the right to see—and the judgment of such board shall be final.

"Such an arbitrary and unusual form of drastic regulation savors of the Spanish inquisition and surely has no place in a modern form of government.

"There are now on the statute books ample laws to cover the entire situation and to prohibit the showing of any picture which is harmful or of indecent nature. Why should the motion picture, because it is a successful and popular form of amusement, come in for this unreasonable sort of control when the principle of censorship as applied to the press, the spoken drama, and literature has been adjudged evil?

"The motion picture is nothing but a combination of picture, silent drama and literature. Each of these has been controlled by existing laws and what plea can there be that the three in combination are beyond the abilities of the courts, the legislature and the police control in the usual and accepted way?

"The plea for censorship is really the entering wedge of a movement to censor the press, the stage, and to make a final and deep stab at the heart of personal liberty. Three hundred years ago a group of individuals braved the ocean and sought danger to escape all this, and now we, their followers, are forgetting Plymouth and its lessons to listen to the insidious plea of censorship and through it to check the freedom we now enjoy to decide for ourselves what we shall do and hear.

Would Expose to Politics

"If control of the press, the novel and the stage by a handful of official censors would be subversive of the public's best interests, how much more dangerous to place the future of the screen in the hands of political appointees with no law to guide them save individual whim or bias and no power superior to their unaided judgment as to what might not be 'safely' shown to a supposedly free people.

"The creation of censorship as a remedy is far more inimical to our institutions than the evils sought to be corrected thereby.

"No one will deny that there is room for improvement in the substance of moving pictures. But this is no easy task. Public opinion is neither a definite nor a constant thing. What pleases one group, offends another. The great body of motion picture 'fans' is the real and natural censor of the motion picture.

"They see enough pictures to know what they are talking about and from that class should be sought a true verdict of what is what and the real statis of the question. Just now most of the objections to films are from persons who condemn without seeing the pictures they object to. These are the people who are spreading propaganda as to the harm of the movies, and by constant clamor of improperly founded opinion are making a lot of other people who do not go to the pictures believe that they are obscene, indecent and harmful.

Fans the Best Judges

"For sound business reasons, producers are now doing everything to keep their product abreast of the times, to make them responsive to the real, vital, fair-minded public. Nothing can be done or undertaken in this world which would receive universal indorsement. The only thing possible is to set a legal standard which is in spirit with our constitution and principles.

"Official censorship is neither of these and is dangerous and un-American in theory, and in practice is unnecessary and essentially unfair both to the public, the producer and the exhibitor. Where it has been tried, it only serves to lead to confusion and argument.

"Regulation of all things is fair and necessary and consistent. Censorship of anything is unwise, illogical and opposed to every reason and principle of our form of government."

State Censorship Board Remains in Kansas City

The plan to move the censorship board of Kansas from Kansas City, Kansas, to Topeka, has failed, temporarily, and it is believed permanently.

Kansas City, Kansas, has been the location of this board for the past four years. It is a short truck haul for the films from the many large exchanges of Kansas City, Mo., to the board's quarters, and an efficient system of handling has been developed. Removal of the board to Topeka, the capital of the state, sixty-seven miles away, would have resulted in the necessity for sending the films by train, involving serious delay and an enormous added expense.

The inception of the proposal to move the board's headquarters to Topeka is said to have been in politics. And report has already been made of the courage with which exchange managers met the issue, firmly opposing the removal, in the face of possible recriminations from those who sought the change.

MOVING PICTURE World

Published weekly by the Chalmers Publishing Company, 516 Fifth Avenue, New York (Telephone: Murray Hill 1610-13). President, J. P. Chalmers, Sr.; Vice-President and General Manager, J. F. Chalmers; Secretary and Treasurer, E. J. Chalmers; Assistant General Manager, James L. Hoff; Editor-in-Chief, Arthur James; Advertising Manager, Wendell P. Milligan.
Address all correspondence to the company.
The office of the company is the address of the officers.
Chicago Office: Suite 1021-1023 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). Paul C. Hinz, Manager.
Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.
Cine-Mundial, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. Yearly subscription, $2. Advertising rates on application.
Member Audit Bureau of Circulations

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE compliment the Minneapolis Morning Tribune, one of the most important newspapers in the United States, upon its stand against the censorship of moving pictures, as ably expressed in a recent editorial of considerable length.

This newspaper takes the discriminating attitude that the late Mayor Gaynor was right when he coupled the screen and the newspaper as institutions whose liberty should remain inviolate so that all persons may speak freely, write and publish their sentiments on all subjects, being responsible for the abuse of such right.

In concluding its presentation of its views the Tribune uses the following words which may well be committed to memory by every individual in our industry:

"With the one exception of the press, there is today no more extensive means for the publication of individual sentiments than the movie-picture screen. Its primacy as an instrument for daily education and influence of citizens of all classes is second only to that of the newspaper.

"The movie-picture performs the same functions as the press. The only differences between these two instruments of publication lie in the varying mechanical methods of production and display, with comparative superiority in efficiency and merit, sometimes with the one, sometimes with the other. The movie portrays the event, the story, the sentiments of the scenario writer—all its messages—by pictured legends flashed upon the screen and also visualizes them in action as in life or as in the living drama or comedy. The press—that is the newspaper or the printed book or pamphlet—also conveys its messages by published words and pictures, and is no more or differently a publication of "sentiments" than the movie, except that its portrayal is confined to the immobile lines of the stereotyped plate.

"Therefore, in fact and in law the newspaper and the movie-picture are identified by the same classification as that which is comprehended within the protective prohibitions of our constitutions against interference with the freedom of the press. In all of their legal essentials, they are the same thing. They are both 'publications' by persons of 'their sentiments,' the right to publish which, without pre-publication censorship, is vouchsafed to 'all persons.'

"Without further enactments, every safeguard necessary or desirable for the protection of the public against objectionable publications, whether by the press or by the movies, is already on the statute books. The present statutes against obscene and libelous publications and an legislative restrictions on newspapers apply, or can be made to apply, equally to movie-pictures. The objections to statutory censorship, which has been scrupulously avoided in the case of newspapers, argue with equal force against the censorship of the movies.

"Any state or national censorship of the movies—meaning a censorship before publication—would be a long step in a return to the autocratic suppression of individual liberty of speech and of publication suffered by the Englishman of Milton's time. It would imitate the brutal dictatorship of Sovietism, now prevailing in Russia. It would be a revoluntionary invasion of the free institutions of our American system of government.

"As with the press, so with the movies, a censorship is necessary. Such censorship, however, must not be a pre-publication-censorship by some meddling political appointees under an ultra-blue-law statute. It must be that more intelligent and lawful censorship which in the end must inevitably be encountered and passed with approval—the post-censorship of a discriminating and, so far as necessary to make it effective, a militant public opinion."

Clip and Paste

For Newspaper and Program Convenience

Barbara Castleton has come from New York to play a leading role in "Muffled Drums," a John M. Stahl production for Louis B. Mayer. William Desmond is also one of the principals in the picture.

Charlie Chaplin has just announced the cast for his new picture. Edna Purviance, Henry Bergman, Loyal Underwood, Lelita Parker, Rex Storey and Al Garcia have the principal supporting roles.

Violet Schram is leading woman for Tom Santschi in his new picture for Pathe, "The Sheriff of Mojave."

Louise Lovely is playing a leading part in the Rupert Hughes' story, "The Old Nest," now in course of production at Goldwyn, under the direction of Reginald Barker.

Braco, a popular dog actor of the west coast film colony, is about to be starred in "Children and Dog Comedies" by the Unique Film Company.

Frank C. Badgley, one of the most promising of recent newcomers to the screen, has a prominent role in Marguerite Clarke's latest vehicle, "Scrambled Wives," which has just been announced for release by First National.

James Kirkwood is said to be giving a portrayal of the role of Jean Jacques Barbille in Sir Gilbert Parker's "The Money Master," that is a veritable work of art. This is George Melford's production for Paramount Pictures and was adapted by Sir Gilbert and Mr. Melford.

Douglas Fairbanks becomes a real fashion-plate model, and displays more fashionable clothes in his next United Artists' production, "The Nut," than he has ever before allowed himself to do, in his entire film career.

Mary Pickford's little niece and namesake, who was recently adopted by Mary's mother, will make her first screen appearance in Douglas Fairbanks' next United Artists' production, "The Nut." Despite the fact that the world's most famous screen actress is her aunt, tiny Mary had to begin her picture career doing "atmosphere" as an "extra."

While Douglas Fairbanks was making "The Nut," his latest United Artists' production, he was constantly confronted by a battery of three cameramen. In addition to the usual foreign and domestic negatives that are made, the star had one film shot for his personal library.

Jerome Storm, famous director of Lillian Gish, Enid Bennett and Charles Ray, is to direct the next picture starring Katherine MacDonald in her tenth Associated First National release.

Olga Printzlau, talented scenarist and playwright, who has achieved marked success in her screen adaptations for William DeMille productions, is preparing the scenario for the Edward Knoblock story, "The Lost Romance," which will be a Paramount Picture with an admirable cast consisting of Jack Holt, Conrad Nagel, Lois Wilson, Fontaine LaRue, Maym Kelso, Robert Brower and Mickey Moore.

Frank Elliott, the distinguished English actor, who is credited with being one of the handsomest and most polished artists portraying villainous roles in pictures, has been engaged by Bayard Veiller, Metro chief of productions, at Hollywood, for one of the leading parts in support of May Allison in her newest starring picture, "Dated."

Consensus of Published Reviews

Here are extracts from news available at press hours from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

The Mountain Woman
(Pearl White—Fox—6 Reels)

M. P. W.—Pearl is both picturesque and romantic in this part and just theatrical enough in appearance to tone up a type of story that has been told quite often. The picture contains many daring melodramatic stunts.

N.—An excellent Pearl White vehicle.

T. R.—It is a human interest story well handled, with settings that will appeal to men and boys.

W.—Considerable action and fine settings in Pearl White's latest.

Hold Your Horses
(Tom Moore—Goldwyn—5 Reels)

M. P. W.—It earns a place among the finest comedy-dramas that have come to the attention of motion picture patrons.

E. H.—It will prove highly entertaining because of the delightful treatment given the human story.

N.—Comedy titles and good incident make this fine entertainment.

T. R.—Fast action, lively plot, amusing farcical situations and broad, but clean, humorous appeal combine to make this a thoroughly excellent comedy.

W.—Moore at his best in comedy that really entertains.

Passion Fruit
(Doraldino—Metro—6 Reels)

M. P. W.—The sum of values in "Passion Fruit" is high enough to entitle it good entertainment, and such it should prove on the average program.

E. H.—Is a colorful and appealing spectacle cast amid Hawaiian settings.

T. R.—Nobody will deny the forceful, nightmarish horror of the whole thing. Can scarcely be listed as healthful, alluring screen entertainment.

W.—Good production and fine atmosphere to typical villain story.

The Marriage of William Ashe
(May Allison—Metro—6 Reels)

M. P. W.—Should have good box office value from the star's name and those of other well-known players.

E. H.—Will be met with enthusiasm by the high grade patronage and will entertain the average patron.

T. R.—The plot is not convincing and were it not for the sparkle and snap of the leading lady's work, aided by a decidedly clever cast, the entertainment value of the picture would be considerably below the high Metro standard.

W.—Below the average; doesn't entertain and has wasted a lot of efforts from the production end of it.

Just Out of College
(Jack Pickford—Goldwyn—5 Reels)

M. P. W.—Affords generally pleasing entertainment.

E. H.—Packed with fun and certain to score heavily the country over.

N.—Slender in plot, but rather amusing at times.

T. R.—Is best described as mildly amusing.

W.—Clean, light comedy offering, has amusing situations in latter reels.

Burglar-Proof
(Bryant Washburn—Paramount—5 Reels)

M. P. W.—It is filled with humor, quite original in story, has a fine cast, and is well directed.

E. H.—Makes a prime vehicle for Byrant Washburn to play clean, wholesome comedy.

N.—The picture offers more than the average program comedy.

T. R.—Besides offering bright, crisp, amusing comedy, "Burglar Proof" presents an original plot in which the human interest angle is deftly developed.

Godless Men
(Featured Cast—Goldwyn—6 Reels)

M. P. W.—The theme is one of strong compelling interest.

E. H.—Excellent in every way and certain to appeal universally.

N.—Unpleasant story depending on acting and unusual twist to story.

T. R.—Classes as a tremendously effective melodrama.

W.—Good story given realistic production and has fine sea atmosphere.

The Chicken in the Case
(Owen Moore—Selznick—5 Reels)

M. P. W.—An expert and vastly amusing farce.

E. H.—Is one of the best comedy dramas that has been brought to the screen in months.

T. R.—It registers as genuinely amusing, high-class entertainment, warranted to please the most exacting movie patrons.

W.—Funny situations make this amusing farce.

The Mad Marriage
(Carmel Myers—Universal—5 Reels)

M. P. W.—The production as a whole is one of good light entertainment value, attractively presented.

E. H.—Is a brisk moving, pleasantly pictured story of a domestic problem with Carmel Myers in the stellar role A feature delightful in every way.

N.—Carmel Myers is appealing in Greenwich Village formula.

T. R.—Will prove an interesting picture to book for the "star value" alone.

W.—Production is adequate though story is a bit weak.

The First Born
(Sessue Hayakawa—Robertson-Cole—5 Reels)

M. P. W.—An unequalled success.

E. H.—Poignantly appealing and human, one that will be accepted by the majority as his best picture.

N.—Good title, heart interest and Hayakawa's acting should attract them.

T. R.—On the whole ranks as an attraction of first-grade quality.

W.—Another exceptional screen portrayal in Hayakawa's "The First Born."

What Women Will Do
(Anna Q. Nilsson—Pathe—6 Reels)

M. P. W.—Strongly entertaining melodrama.

N.—Pretty arbitrary, but has audience appeal.

T. R.—Here is an hour and a quarter of good solid entertainment.

W.—Well made, and well acted, it should satisfy nearly any type of audience.

From the Showmen's Point of View, Especially the Ablest, the Most Unbiased Reviews of Screen Productions Appear in

Moving Picture World

Read Them To Your Profit

Pages 1075, 1079, 1089, 1090, 1091, 1092, 1093 and 1094 in This Issue

Keeping in Personal Touch

By FRITZ TIDDEN

SPEED seems to figure prominently in the romance of Tom Moore, Goldwyn star, and Renee Adoree, dancer. Last week in this page we announced the engagement of the couple following a short, love-at-first-sight courtship. Now comes to hand the news that they were married on February 14, St. Valentine's Day. The picture in which Mr. and Mrs. Moore were working, "Made In Heaven," concerning which we have already made a wise crack in comparing the title with their match, has just been completed and the bride and groom took passage from San Francisco to Honolulu for their honeymoon. Mabel Normand was bridesmaid and Jack Pickford best man at the wedding.

* * *

What with an abundance of film people aboard, the Adriatic took on the appearance of the Astor at luncheon time when she sailed this week. On the passenger list were John D. Tippett, head of the English firm that bears his name, David Howells, foreign representative for Associated First National, Max Gluckman, who is returning to Paris, and Leila Lewis, personal representative for George Clark.

* * *

That intrepid transcontinental traveler Pete, the indomitable Smith, has arrived in New York. He came in advance of his boss, Marshall Neilan, who will produce in the east for the time being.

* * *

Samuel Sax, general sales manager for Selznick, returned to town from a ten days' sojourn in Pittsburgh.

* * *

Walter K. Hill, the erstwhile Rambler of the World and now a valuable asset to the Selznick publicity staff, has become the self-appointed sergeant-at-arms of the Selznick Social Association, which meets weekly and sometimes oftener. The games of checkers and parchesi are most effectively policed by Walt, it is understood, and when anyone speaks out of his turn or chips in with too little conversation when he is called upon this person comes in for a real sharp rebuke from the sergeant. It is said that he is also giving lessons in the various games.

* * *

The meeting of the Greater New York Motion Picture Committee of the European Relief Council, which was to have been held on February 15 in the Capitol Theatre and at which it was expected a fine report was to have been made public, has been postponed to February 25, in the same place at 11 A. M.

* * *

A son was born to Mr. and Mrs. Jake Alpert on February 3. Mr. Alpert, who is very well known throughout New England, is the Associated First National franchise holder in Putnam, Conn.

* * *

Charles Edwards, character actor, who for the past four months has been working at two studios at the same time, has been removed to the Holy Family Hospital, Brooklyn, with paralysis of the eyes. His affliction is due to overwork and long hours before the lights.

As representative a gathering of prominent film people as has ever been present at one of those private showings attended the presentation of "The Four Horsemen of the Apocalypse" at the Ritz the other evening. Jack Meador, or whoever is responsible for issuing the invitations deserves great credit for the completeness and significance of the list of those asked to attend.

Another private showing that brought out a large number of prominent stage and film people was the presentation of William K. Ziegfeld's initial production "The Black Panther's Cub" in the Times Square Theatre on Tuesday afternoon.

* * *

Louis R. Reid has returned to his first love. He recently resigned as editor of the Dramatic Mirror to join the staff of the Shubert press department, where he came from when he hung up his hat in the Mirror office.

The most talked of boy in the world, little Jack Coogan, the kid in "The Kid," has been acting in one of the foremost roles in Irving Lesser's production of "Peck's Bad Boy," which has been completed. His salary for the eight week's work is said to total $7,500. Now two producing concerns are bidding for his services, one of them offering $1,500 a week. A proposition was made recently to the boy's father, a vaudeville actor, whereby a producing company would be formed to make pictures with the youngster as star. And little Jack goes casually on just the same being an unspoiled and regular boy.

"DOUG"—COPPET—MARY

This is the largest police dog in the world and was recently presented to Mr. and Mrs. Fairbanks, United Artists stars

* * *

H. E. Belford, sales manager of the Independent Films Association, in Chicago, is in New York for a ten-day stay, making his headquarters at the Hotel Claridge. Mr. Belford came east to close the foreign rights and the eastern territory for the Ray Gallagher series, "Spurs and Saddles," two reel westerns.

* * *

When Harry O. Schwalbe, secretary and treasurer of Associated First National, returned to New York from an extensive trip to widely scatered exchange centers he also contradicted the crepe hangers who pull the calamity stuff with an emphatic statement to us one afternoon that business was in excellent condition throughut the country and that those interested should feel enthusiastic regarding the present state of affairs and the outlook for the immediate future.

* * *

Alexander R. Boyd, a director of the Stanley Company of America, has gone to Virginia Hot Springs for a rest.

* * *

William Walker Hines, general sales manager for United Artists, started this week on the first leg of a trip that will take him to his firm's exchanges in Chicago, Cleveland and Kansas City.

* * *

Will Rogers says:

"Some of our soldier boys are still in Germany. They are being kept there to receive the mail sent to them during the war.

"I understand we also have some soldiers in Siberia now and they cannot be sent home because nobody in the War Department knows where Siberia is.

"I am one of the few movie actors who has the original wife he started out with—she's not bragging about it, but I am.

"I understand that the police authorities are going to be more severe with murderers and hold-up men. I hear that if they keep it up, their names will be published in the papers."

* * *

Abraham Goodside, owner of the Jefferson and Empire Theatres, Portland, Me., spent a few days in New York, loking over new pictures. Mr. Goodside is the brother-in-law of Hiram Abrams, president of United Artists.

* * *

At the "free lunch" served to the daily and trade paper men in McGovern's saloon, which is part of the mammoth set built in the First Field Artillery Armory for Whitaman Bennett's picturization of "Salvation Nell," it was noticed that none of the boys seemed to be out of practice in this ancient pastime. When the free lunch was announced the rush was something terrible.

* * *

Richard Robertson, of the Independent Films Association, of Chicago, has arrived in New York for an indefinite visit.

(*Continued on page* 1086)

Society of Composers Increases Its Activities Among Exhibitors

THE recent addition to the membership of the American Society of Composers, Authors and Publishers, of several firms representing very important catalogues of music which heretofore have been available for public performance without license, has prompted the Moving Picture World, with a view to obtaining definite information concerning the present plans of the Society, to obtain, on its own initiative, the following interview with L. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, most of the members of which are also members of the Society.

"Because the purposes of the Society have not only been honestly misunderstood, but frequently misrepresented to exhibitors, I believe that the exhibtor should clearly understand first, why it is just and equitable that the composer of music should participate in the profits realized at any source from his creation, and second that the exhibitor should be informed of every phase of the matter of paying the so-called music tax, we have recently initiated a very comprehensive campaign in the trade press to give him just this information.

"We have done this, not only to give the exhibitor the information, but to clear ourselves of any accusation in the future that we brought exhibitors into court as defendants, without first giving them a complete opportunity to comply with the law.

A Just Law

"The law of copyright vests in the creator of original musical compositions, an absolute ownership thereof, including the right to publication, public performance, mechanical reproduction, and all other rights. It is a just law, designed to encourage authorship, to promote original thought.

"The exhibitor is interested in that portion of the law which reserves to the author or composer the performing rights, that is, the right to control and realize revenue from the public performance, for profit, of original material.

"This portion of the law has been construed by the Supreme Court of the United States, and has been upheld absolutely.

"There is, therefore, no question of the legality of the law, no question of the right of the author or composer to receive a share of the profits accruing from the public performance of his works.

"As a practicable means of collecting this revenue, the authors and composers organized this society. Because the publisher is the business agent of the author and composer, he is included in the organization, but it should be understood clearly that in the revenue derived from this source, the author and composer are interested just as much as the publisher, and if the publisher were to waive his rights in the matter, the author and composer would still insist upon receiving payment for the public performance, for profit, of their works.

A Clearing House

"The Society thus operates to the positive advantage of the exhibitor in that, if it did not serve as a clearing house for a majority of the composers and authors, the exhibitor would have endless difficulty in securing rights and licenses from individuals, at varying costs and with varying conditions. It should be understood at this point that the Society is an absolutely non-profit organization, the revenue it collects as agent for the composers, authors and publishers, being paid to them.

"During the first years of its existence the Society sought to overcome the resistance of the exhibitors and others to the payment of license fees for the public performance of copyrighted material, and did so to the extent of some thousands of exhibitors. As it is manifestly unfair that one exhibitor shall pay license fees, and another not pay them, the Society has arranged for adequate representation over the entire United States, with frequent inspection of every theatre which does not hold a license. In each case where it is discovered that copyrighted musical composition controlled by the Society, are publicly performed, action will be brought in the Federal courts.

Liable to Fine

"The legal formality as far as the Society is concerned is simple; the defense is difficult, as the law is clear, and has been construed by the Supreme Court. Its provisions make the exhibitor liable to a fine of not less than $250 and not more than $5,000, for each violation, and it has been held that each separate public performance of a copyrighted composition constitutes a separate violation.

"It is therefore not difficult to see the importance of the exhibitor thoroughly informing himself on this subject.

"Not all music is copyrighted, and there is some copyrighted music which, at the present, may be played without the payment of any license fee. This is music published by composers and authors, and published by publishers, not members of the Society. There is, of course, no assurance that such composers and authors will not join the Society, and in his own interest and protection, the exhibitor, if he does not hold a license, should be very sure that all music played in his theatre is either non-copyrighted, or if copyrighted, that he has a legal release from the composer, author and publisher thereof that the right to public performance is granted free of charge. If an exhibitor does not wish to pay the license fee for performing rights, he has merely to see that all music played in his theatre is in accordance with the foregoing.

"Non-payment of the license bars him from the playing of music by more than two hundred of the leading composers and authors, published by the twenty-eight leading publishers of America.

"It remains then for the exhibitor to decide whether, as a showman he feels that the interests of his business are best served by saving the amount of the license fee and denying his audiences the music controlled by the Society, or by paying the license fee and giving them any and all music published.

Fees Based on Capacity

"At this point it may be well to state the fee charged is ten cents per seat per year. It is fixed, for the present, at this rate. Licenses for a term of years may be had at this rate now. For the convenience of the exhibitor the fee may be paid, if he wishes, quarterly, in advance; instead of in one lump sum covering the year.

"The only opposition to the payment of the license has developed apparently from a sincere belief upon the part of the exhibitor that he is a material factor in the 'making' of music; that is, that by its being played in his theatre, the sale of the sheet music is increased.

"The mechanical companies, that is, manufacturers of phonograph records, player piano rolls, etc., are one of the greatest factors in creating a demand for music; yet they do not question the payment of a royalty on every record or roll manufactured. In other words, they profit through using the authors' and composers' material, and as is just and right, the author and composer share in that profit.

"Musical comedies are important factors in creating a sale for the sheet music of the play; but the producers thereof pay royalties to the authors and composers of the music, and it is just that they should. Vaudeville is another important factor in creating a demand for sheet music of what the artists sing; yet the national organization of the vaudeville managers takes care of the license fees for its entire membership.

Unfair to Discriminate

"Is there any reason to make the motion picture theatre a preferred class, and so discriminate in its favor as to excuse it from the payment of a fee for the use of copyrighted material for profit, when the principle is recognized by other industries?

"The exhibitor pays royalties to writers on nearly every photoplay he presents; he does not pay them directly of course, but it is known that the producer of the photoplay pays them, and enormous royalties at that, to the authors of scenarios.

"Elsewhere in your paper our announcements appear. It is a simple matter for the exhibitor to thoroughly inform himself on the matter; it is urged that he do so, as we are no more anxious than he to make 'bad friends' through litigation, but our rights are clear and we shall protect them, hence we emphasize our willingness to give him complete information on any point concerning which he may be in doubt, and suggest to him that he consult his own attorney concerning his rights.

"We feel that we have spared no reasonable effort to put the exhibitor upon notice, frankly and fairly, and having done this we proceed, with a clear conscience, to the protection of the rights of our members."

Censorship Fire Kindled

It's the little things that start the big ones!

On his way from Seaside, Oregon, to the state legislature, Representative Hurd stopped in Portland and for amusement went to a theatre. It was a busy night and he was compelled to stand in the foyer waiting for a seat after buying his ticket. The result was his "no seat, no ticket" bill.

When the legislators from the counties where there are not over a half a dozen picture theatres introduced their Oregon state censorship bill, they didn't know what a stir it would cause among the Portland ministers when they met in convention at the Y. M. C. A. But it did cause a big stir and now the ministers are after amending the Portland censorship ordinance which has been operating quietly for a year or more.

Woods and McCormack Progressing with Plans to Organize a Chain of Theatres

AS an additional move in his plan of organizing a chain of theatres throughout the country for indefinite runs of motion picture productions at first class theatre prices, A. H. Woods, in conjunction with Robert McCormack of Chicago, has purchased a plot of ground on Tremont Street, Boston, adjoining the Shubert Theatre, for the erection of a new theatre. The plot is 100 x 140 feet and the theatre will seat 1,800 people. Ground will be broken on May 1.

To this same purpose will be devoted the new Apollo Theatre in Chicago, which Mr. Woods built in conjunction with Mr. McCormack; a theatre in New York, on which Mr. Woods now has an option; a theatre in Philadelphia, and a theatre in Detroit. These five first-class playhouses in principal cities are to be ready within a year. The circuit will later be extended to include Cleveland, St. Louis, Pittsburgh, Baltimore and other cities, as the plan enlarges.

Will Be Independent

"The first thing that I wish to make clear about the new circuit," said Mr. Woods, "is that it will be independent of any group of producers and will always be an open field as an outlet for motion picture or photoplay productions which have been built at a cost which makes it impossible for the financial supporters of these big productions to get their investment back under prevailing conditions in the motion picture exhibition field.

"In the past two or three years, the cost of producing motion pictures has been mounting up in every channel. Meanwhile, the public which so generously supports moving pictures, has shown that it wants and will patronize bigger and better things in this field. Authors of stories are demanding great prices for their work, and the cost of production increases from this start to an amazing figure.

Public Willing to Pay

"Under these circumstances, at the present time, a producer cannot hope to get even a compensating return upon his investment. The public is willing to pay prices for these worth-while stories and productions and our chain of new and modern theatres will offer the outlet."

The prices charged in these theatres will be from 50 cents to $2.00 at night, and from 25 cents to $1.00 at matinees, excepting Saturday and holiday afternoon performances. There will be two performances daily, one in the afternoon and one in the evening and every seat in the theatre will be reserved. The runs will be determined entirely by the success of the production.

In New York and Chicago, it is probable that more than one theatre will be needed because of the longer engagements in these cities. Mr. Woods expects to extend the circuit in time to every territory where the demand warrants the heavy investment that is now required to build and operate a first class theatre.

Reduces Admission Prices

Coincident with an announcement by the Family Theatre, Ottawa, Ontario, that admission prices for the house would be reduced to pre-war levels starting with the week of February 14, came the declaration that the attraction during the first half of the same week would be the British feature, "A Dead Certainty," which is released in Canada by the Anglo-Canadian Picture Plays, Ltd., through the Horsfall Productions, Ltd., Toronto, Montreal and St. John. Manager McDonald of the Family Theatre stated that admission prices for all matinees would be 10 cents and for evening performances 15 and 20 cents. The Family is one of the six large moving picture theatres of the Canadian Capital.

Paramount-Vandenbergh Pictures Are Scheduled for April Release; Four Episodes of Two Reels Each

ANNOUNCEMENT comes from the Famous Players-Lasky Corporation that it will release eight reels of the Paramount-Vandenbergh African Pictures, obtained by Dr. Leonard J. Vandenbergh during his year of exploration of British East Africa and Uganda, in April. They will be available to exhibitors in series of four pictures, each two reels in length.

The decision of Paramount to release these pictures, which show for the first time in film many of the least known African tribes, is the result of the enthusiastic reception they were accorded when they were shown recently at the Rivoli and Rialto theatres in New York. There they excited great interest and some reviewers gave them more prominence than the feature films which they were shown with.

The subject of the first episode in the series is "Wild Men of Africa," which is introduced with pictures portraying the strange life of the Wanyika, a tribe of villagers which was one of the first visited by the Vandenbergh party. The barbarous funeral customs are vividly shown; also the tribe's primitive dentistry and the art of body scarification practiced.

The second episode is titled "The Lion Killers," at the end of which the Masai are seen putting the finishing spears into an ugly beast who has been committing depredations about the native village. "Slaying the Hippopotamus," the third episode, shows how the savages conquer the beast.

The fourth episode is "The Land of the Pygmies." It is of the greatest scientific value, for Dr. Vanderbergh and the photographer of the party, Dr. Shattuck, are among the few civilized human being who have ever seen these strange and timid little people of the African forest and these are the first photographs ever taken of them. They are called the Mambuti.

Since returning from this expedition, which was financed by the Famous Players-Lasky Corporation, Dr. Vandenbergh has been in great demand as a speaker before scientific organizations. In November last he spoke in Washington at the invitation of the National Geographic Society.

The expedition brought back about 40,000 feet of film, all of which will be carefully preserved for scientific record. The 8,000 feet to be released comprises the best of this film.

Financial Group Is Said to Be Backing Charles Miller in New Film Enterprise

With the recent announcement that Charles Miller, famous as a director of far north pictures, had gone to Port Henry, N. Y., at the request of the Port Henry Chamber of Commerce, with the object of establishing a permanent producing unit in that section, comes the report also that a new and important group of Wall Street interests, hitherto unknown in the industry, will shortly enter the motion picture field.

CHARLES MILLER

Just who these interests are or what the new company is to be named has not yet become public, but it is said that they have been quietly perfecting their plans for some months, having been in correspondence with the Port Henry Chamber of Commerce during that period relative to producing there throughout the year. It is said that they are now practically ready to begin operations on a considerable scale and will commence work as soon as their studio facilities are ready.

With Mr. Miller at Port Henry are Mr. Paul Schoppell, whose offices are in the Singer Building, New York, which will be the temporary headquarters of the new company pending their location in the Fifth Avenue section of the film industry, and Mr. L. H. Graham, who represent the financial interests involved.

They will go into the question of the advantages and possibilities of Port Henry as an all-year production center and if their decision is favorable, they will at once take over a studio which has already been erected and which the Port Henry Chamber of Commerce states is available. Production on their first picture will then be begun almost immediately.

It is stated that a story by one of the best known authors of stories of the far north has been secured for Director Miller.

In the Independent Field

By C. S. SEWELL

Of Vital Importance to Independents

ON another page of this department is an article by H. H. Freeman, secretary of Special Features Company, Inc., which touches upon a subject of vital importance to all independent distributors and exchange men, that is: consistent advertising by the producer.

Special Features Company, of which W. E. Drummond is president, is a live wire organization which for several years has been operating a successful exchange in Knoxville, Tenn., and which recently opened another exchange in Jacksonville, Fla. Mr. Freeman, who is now in charge of the Jacksonville exchange and who was formerly in charge of the Knoxville exchange, is well qualified to present the exchangeman's view of this subject.

Mr. Freeman's argument fairly bristles with good points. Note particularly his statement that every independent production must be sold twice, first to the exchange and then to the exhibitor. It is on the second sale that the lack of co-operation is most felt, for, as he points out, the exchangeman is in a majority of cases left with a product on his hands which in the eyes of the exhibitor is getting old just at the time it should be advertised.

We agree with Mr. Freeman absolutely in his statement that this question is of vital importance to the thorough development of the independent field, and that to obtain the maximum results for all concerned it is just as important that a production continue to enjoy advertising after the sale of the exchanges is completed as before.

As to the value of advertising there can be no question, and Mr. Freeman in presenting the exchangeman's view mentions a specific instance where his company ceased to be interested in the purchase of a production when he found that the producer was not advertising it.

Regarding Mr. Freeman's statement, however, that this important angle of consistent advertising to help the exchangeman sell to the exhibitor, has been neglected, we would call attention to the fact that this matter was dwelt upon in this department in the issue of December 18 asking the distributors to co-operate with the exchanges, and again in the issue of January 8, advising the exchanges to insist on securing co-operation of the distributors in this matter of consistent and continued advertising.

The main difficulty has been apparently that the distributors felt that after the territory was sold practically the entire advantage of continued advertising would accrue to the exchanges while they, the distributors, were paying the bills.

The distributor, however, is apt to overlook one important point, that is, that any assistance which he renders the exchange in helping it market the picture will be of material asistance when he is ready to sell another production to the exchange; and, regarding the expense of such advertising, you will note Mr. Freeman makes the concrete suggestion that in the sale of territory the contract stipulates how much advertising is going to be done, and for each territory to pay its pro-rata part over and above the usual amount of advertising. He states his company would be glad to do so and believes other exchanges would also.

We think this suggestion a good one and entirely feasible and believe an arrangment could be worked out that would not only be entirely equitable to both the distributors and exchangemen but would be to the mutual advantage of all concerned and in addition give a greatly added impetus to the growth of the independent field.

This is a matter which certainly deserves careful consideration and Moving Picture World will be glad to hear from producers, distributors and exchangemen upon this important subject. C. S. SEWELL.

"Independence City" Marks Big Era in State Right Development

A recent and far-reaching development in the independent field is the acquisition by Independent Films Association of the elaborate studios formerly used by D. W. Griffith and the Triangle Film Corporation and in which Mr. Griffith produced his huge spectacles, "The Birth of a Nation" and "Intolerance."

Henceforth it will be known as Independence City and will house the separate producing units of Independent Films Association, which is already one of the leading organizations in the state rights field.

The entire set of Griffith studios have been acquired by the Association and is now being used by the following producing units, with others making preparations to make use of the studio facilities: Pinnacle Productions, Pinnacle Comedies, Arthur S. Gooden Productions, Tattenham Productions which are operating now at full blast.

Pinnacle Productions are making "God's Gold," starring Neal Hart, based on Arthur Henry Gooden's story, a story of adventure, of strong men and red-blooded courage. The delay in starring another Hart picture was due to the difficulty in finding a suitable story and also in the selection of a capable director. Both of these difficulties are announced as having been overcome by the selection of Webster Sullison to direct Arthur Gooden's story, with Eddy Linden as the cameraman.

Max Roberts has also started on his comedy, "The Ting Tong Man," a story of chinatown. Lillian Byron will appear opposite the star, while the heavy will be C. E. Cuthbert, with Jimmy Clements as the director.

Sunrise to Move

Coincident with the release of its first state rights production, "The Price of Silence," starring winsome Peggy Hyland, the Sunrise Pictures Corporation announces its removal to larger quarters in the Godfrey Building, 729 Seventh avenue, fourth floor, March 1. The new quarters will combine the state rights department and New York exchange of the Sunrise company.

The enlarging of the Sunrise quarters at this time is indicative of the policy of the company. President Carnot states the company will handle six or more such big pictures a year.

Selling Publicity Accompanies
Your Daughter— And Mine
"A Showman's Picture"
Price films INC.
1446 BROADWAY, N. Y. C.
Bryant 0799

In the Independent Field

Trade Showing at Early Date for Salient-Muriel Ostriche Feature

Salient Films, Inc., announces that a trade showing in its first production, starring Muriel Ostriche will probably be held within the next two weeks, as the filming of exteriors and interiors is practically completed and cutting and assemblying will start in a few days.

Reports indicate that J. Charles Davis, 2nd, the director, has succeeded in producing an attractive production. In the making of the picture he has been assisted by Jack W. Brown, while the principal roles are portrayed by a capable cast, including in addition to the star, Walter Miller, Harold Forshay, Jack Hopkins, Helen Courtney and a number of other well-known artists.

Immediately upon completion of work on this production, the filming of the second picture will be started. The story was written by a well-known novelist and has already appeared in book form. The working title of the first picture was "The Shadow," but the final title has not yet been selected. The story deals with a young girl who after marriage finds she has married the wrong man. It is an original story written especially for Miss Ostriche.

Monkey Business in Two Tarzan Serials

Two separate concerns have recently announced that they will produce a serial based on Edgar Rice Burrough's Tarzan stories, which will be titled "The Adventures of Tarzan." P. P. Craft, who announces the formation of the Tantor Pictures Corporation which will produce the serial, states he transferred to Numa Pictures Corporation rights under which they made "The Revenge of Tarzan," but that this was only one of the Burrough's stories, and that he will not film other of the Tarzan tales which he owns, and that Bull Montana will play the lead in the new serial.

Numa Pictures Corporation, which also states it will produce a serial entitled "The Adventures of Tarzan," announces, through its secretary and attorney, that the Numa Pictures Corporation owns the motion picture rights to Edgar Rice Burrough's story, "The Return of Tarzan," that Mr. Craft disposed of all of his rights to that company, is in no way connected with the corporation, or with any rights growing out of the book, nor did he in any manner retain any production rights, and that the Great Western Producing Company is producing for Numa a serial entitled "The Adventures of Tarzan."

A Distinguished Cast Interprets

Your Daughter—And Mine

"A Showman's Picture"

Price films INC.

1446 BROADWAY, N. Y. C.

Bryant 0799

Equity Sells Rights for Four States on "Whispering Devils"

Sol and Walter Lichtenstein, owners of the Equity Distributing Company of Denver, have bought the distribution rights for Colorado, Utah, Wyoming and New Mexico on the Equity state rights production, "Whispering Devils," starring Conway Tearle and Rosemary Theby.

The buyers plan to release the picture in that territory at an early date and announce they have already secured a number of first-run bookings, and plan an extensive exploitation. Equity announces that the success of Sol Lesser's handling of this production in the neighboring states comprising his territory was largely instrumental in the Lichtensteins deciding to purchase rights on this production.

Urban Explains

The Kineto Company of America, Inc., announced that the contract with the National Exchanges, Inc., only covers a series of fifty-two subjects of the permanent film library, "The Living Book of Knowledge," which will be arranged just as any encyclopedia of printed matter is arranged, but for the purposes of release to exhibitors it will be arranged numerically.

Ross Represents Price in Chicago

C. B. Price has appointed Roderick Ross as western representative of Pricefilms, Inc., with headquarters in Chicago. Mr. Ross is identified with motion picture interests in that city and also conducts a large printing establishment. He will keep a full line of Pricefilm prints and samples of advertising matter on hand at all times. Mr. Price believes this move will facilitate the handling of his productions in the Central West and be a great convenience for state rights buyers.

"Ne'er-Do-Well" Sold for Canada

Robert W. Priest has sold to S. J. Dunning, of Montreal, the rights to "The Ne'er-Do-Well" for the Dominion of Canada. Mr. Dunning also controls the rights to "The Spoilers" and writes Mr. Priest that Canadians are great admirers of Rex Beach and because of the heavy bookings on "The Spoilers" he felt compelled to purchase the rights to the other production.

Earle to Title Cuneo Features

A notable departure in state rights productions is the signing of a long term contract with the Doubleday studios and Ferdinand Phinney Earle, noted title expert, by which Earle is engaged to supervise and produce art titles for the Lester Cuneo series, which Doubleday is producing for the Capital Film Company of Chicago.

Mr. Earle is now engaged in formulating sub-titles for Cuneo's third production at the studios in Hollywood.

Royal Luncheon

Royal Pictures, Inc., Philadelphia, were the hosts at a delightful noon luncheon on Tuesday, February 8, at the Hotel Vendig, Philadelphia, at which time the James Oliver Curwood production "Isobel or the Trail's End," being distributed by George H. Davis on state right basis, was screened for the benefit of exhibitors in that territory.

The territorial rights for Maryland, West Virginia and the District of Columbia have been closed on the Lester Cuneo series, the Fritzi Ridgeway series and "Witch's Lure" to the Federated Film exchange in that territory.

LOVELY LORRAINE

Lorraine Harding co-starred with Jack O'Brien in "Annabel Lee" based on Edgar Allen Poe's poem and released by Joan

Arrow's "Shallenberger Month" Starts Off with Record Sales

Business of the Arrow Film Corporation is by no means "slumping" during the absence of President Shallenberger who is now on the Pacific Coast. Immediately after his departure, Vice-president W. Ray Johnson designated the period of his absence February 7 to March 6 as "Shallenberger month" and was agreeably surprised when the result of the first week showed the following sales:

"Thunderbolt Jack" and the two Rubye DeRemer features "The Way Woman Love" and "Luxury" to Robert Lynch of Philadelphia, also the two DeRemer features to Louis Frank of Chicago, and "Luxury" to Ohio Film Classics Corporation of Cleveland for Ohio.

"Wolves of the Street," "The Desert Scorpion" and "The Deceiver" for Illinois to First National; ten Screenart reissues to Independent Film Service of Dallas for Texas, Arkansas and Oklahoma and to Liberty Film Exchange of Washington for Delaware, Maryland, District of Columbia and Virginia.

"Love's Protege" "The Man Who Trifled," "The Tame Cat," "Bitter Fruit" and "The Law of Nature" to First National for Minnesota, North and South Dakota; "Penny Philanthropist," "The Deceiver," "The Man Who Trifled" and "The Daughter of the Don" to Tucker Brothers for Texas, Oklahoma and Arkansas.

"The Deceiver" to Greater Features Inc. for Minnesota, North and South Dakota; "Bachelor Apartments" for New York City and Northern New Jersey to Merit Film Corporation; Spotlight Comedies and Sport Pictorials for eastern Pennsylvania and Southern New Jersey to New Film Exchange, Philadelphia.

In the Independent Field

Greiver Starts for West Coast

Si Greiver of Russell-Greiver-Russell started on the second phase of his national journey in the interests of the pictures his firm is offering the state rights buyers. Greiver is heading for San Francisco as his first stop.

With him goes prints of the Fritzi Ridgeway pictures.

Consistent Advertising Necessary to Success of Independent Field

By H. H. FREEMAN
Secretary Special Features Company

A great deal has been written about the independent field producers, exchangemen and exhibitors, with the exception of one angle which in my opinion is not only important but absolutely essential if the independent field is ever thoroughly developed: that is consistent advertising by the producer.

In this field every production has to be sold twice, first to the exchangeman and second to the exhibitor, therefore each production must stand on its own merit, for there is no link of exchanges to put it over unless it does.

To stay in the field the independent man must depend on one good production selling the next one and watch his buys. The big handicap, however, is advertising. In the great majority of cases as soon as the producer gets his territory disposed of he ceases advertising and the exchangeman is left with a product on his hands that in the eyes of the exhibitor is getting old just at the time it should be advertised.

I cannot see why independent producers do not stipulate in their contracts how much advertising they are going to do and let each territory pay its prorated part, over and above their usual amount of advertising. Our company for one would be glad to do so and I am sure that the rest would for they have to be a live wire to stay in the field and advertising is a live wire's second name.

When we consider buying a picture our first consideration is the production, and second, what kind of a reputation has the company for advertising. On our desk is a copy of a wire accepting a certain five-reeler. It so happened that before the messenger answered our call four trade journals came in. We naturally looked to see what the distributor had to say, and there was not an advertisement in either. The result was we made a counter offer of less money. We have since received later issues of the trade papers with no advertising on the production in question and consequently we are not interested in this picture.

How producers can overlook this great handicap to the Independent Field, I have never been able to understand.

Fritzi Ridgeway to Make Series of Five-Reel Films for Capital

Fritzi Ridgeway has graduated from two-reel subjects, which she has been making for the last year, and is about to enter into the feature field in a series of five-reel features based on well-known and widely read books, according to an announcement by Capital Film Company.

Miss Ridgeway has built up a following in the two-reel western pictures in which she has been appearing in for Capital. Several stories are now under consideration. Miss Ridgeway has been termed "The Girl with a Thousand Personalities," and has played nearly every female type from cowgirl to society heiress. She began her career as an extra at the Essanay Studio in the days when it was running at top speed. She was known as a fearless little daredevil, and anything that was especially risky and no one else wanted to encounter was always wished on her. Her first picture will shortly go into the process of construction and the title will be announced soon.

Slutzker Enters National Field

M. Slutzker, president of Specialty Photoplay Company, Inc., which has heretofore confined its activities to conducting an exchange operating in New York and New Jersey, announces he will enter the national distribution field, handling productions on the state rights market.

Larger offices have been secured at 1600 Broadway and several negatives have been purchased which are now being cut and titled.

Northway Film Corporation Opens State Right Exchange in Utica

A newcomer among the upper New York State idependent exchanges is the Great Northway Film Corporation, located at 156 Genesee street, Utica, New York, of which John J. Bradley is president and general manager and Fred. A. Voll is secretary and sales manager.

This exchange, together with the executive offices and a modern projection room, occupies two floors, and has adopted the term "Northway Pictures" to describe the productions which it is handling; which include for that territory the following: "Heritage," starring Matty Roubert, "Mad Love" with Lina Cavaliere, "Isle of Destiny" with Paul Gilmore, "Batchelor Apartments" with Georgia Hopkins," "The Water Lily" and "Fruits of Passion" with Alice Mann and Donald Hall, and "Spellbound" with Lois Meredith.

Big Bookings for Hallroom Comedy

A week's run at the Olympia Theatre, Pittsburgh, is the latest big booking reported by C. B. C. Film Sales Corporation on its comedy-thriller, "A Dog-gone Mix-up," which recently ran for a week at the New York Strand.

This comedy is announced as meeting with great success wherever shown. In Cleveland it was shown for four days at both the Mall and Park theatres to big attendance, and the Standard Film Service handling it in that territory reports a big demand for bookings.

Similar reports are being received by C. B. C. from the S. & S. Film and Supply Company, of Pittsburgh, "A Dog-gone Mix-up" being shown in many high class houses, including the Olympic in Pittsburgh.

Startling Exploitation Material Available with

Your Daughter— And Mine

"A Showman's Picture"

Price films INC.

1446 BROADWAY, N. Y. C.
Bryant 0799

SPECIAL FEATURES CO.

KNOXVILLE TENN. JACKSONVILLE FLORIDA

ANNOUNCE

THE

OPENING

OF THEIR

JACKSONVILLE EXCHANGE

To serve Florida and South Georgia Exhibitors overnight.

In the Independent Field

Priest Will Not Raise Price of His Feature "The Supreme Passion"

Robert W. Priest, president of the Film Market, Inc., states that notwithstanding the wide attention attracted by announcements of the forthcoming picture, "The Supreme Passion," which was formerly titled "The Grand Passion," the scale of prices originally decided upon will not be changed and that state rights buyers will be able to secure rights to this production at prices that will enable them to make large profits.

"Admittedly we did not realize when our first advertisement was printed how big a hit we had," said Mr. Priest, "but it shall not be said that we reneged when we found out we had an exceptional picture and a great box-office hit. The schedule is the same as when we acquired the picture and started to exploit it. This is a picture that every territory will want and I would rather see my picture released everywhere at about the same date and accept less money for the rights than to see them exploited only in restricted territories and work hardship on the buyers.

"There is a wonderful opportunity for state rights men to clean up on this picture and I propose to do my utmost to aid buyers in acquiring the rights.

Regarding the change in title, Mr. Priest announces that "The Supreme Passion" was selected on account of the fact that "The Grand Passion" had been previously used and also as the new title is believed to more accurately reflect the motive of the plot.

Cuneo Working On His Third Feature

Lester Cuneo has started on his third picture at the Doubleday studio. It is as yet untitled, but is understood to be a Western story of rapidity of action, and logical in every way. Assisting Cuneo is Francelia Billington and several other players of prominence.

The picture will be directed by Robert Kelly, assisted by Bob Murray, and will contain art titles by Ferdinand Phinney Earle. It was this trio that made "The Ranger and the Law." Kelly was formerly production manager and director in chief of the Vitagraph Company. He directed "Ne'er Do Well" for Selig, and assisted in the direction of pictures for Fox.

Powerful Advertising is one of the assets of

Your Daughter— And Mine

"A Showman's Picture"

Price films INC.

1446 BROADWAY, N. Y. C.
Bryant 0799

Capital Waging Big Campaign on "Gasoline Alley" Cartoon Films

A successful publicity and exploitation campaign is being waged on Frank King's "Gasoline Alley," the newest animated cartoon creation, distributed by Capital Film Company.

A number of newspapers syndicating this cartoon have signified their willingness to get together with the producer and in three key cities the one-sheets produced by Russell-Greiver-Russell are being given widespread prominence by the newspapers.

In Buffalo four hundred (400) one-sheets and four hundred (400) cut-outs have been placed on display by the Buffalo Evening News. The Louisville Courier Journal has signified its intention of doing likewise, and the Chicago Tribune has secured for distribution a quantity of the window cards and posters, and other publicity matter on "Gasoline Alley."

It is the intention of Russell-Greiver-Russell at the completion of two of the pictures to make a tour of the country stopping at newspaper offices only, showing the editors and staffs of all the newspapers syndicating "Gasoline Alley," just what is being done in its animation.

Another angle of the publicity campaign is the poster campaign being put over in Chicago by Russell-Greiver-Russell. Five hundred (500) one-sheets advertising "Gasoline Alley" were sent to five hundred garages with the request that they put it in a prominent place to attract the attention of the automobile owners. To date, one hundred (100) garages have been checked up and it is discovered that over 98% of them have posted the one-sheet.

Horizon Pictures Will Re-issue Norma Talmadge Five Reel Film

With Norma Talmadge appearing in the dual roles of mother and daughter, Horizon Pictures, of which F. E. Backer is president, announces the reissue of "A Daughter's Strange Inheritance," directed by Van Dyke Brooke and adapted by Arthur C. Lichty from the drama by D. E. Ackerly. The production is in five reels, Miss Talmadge having the role of the mother in the first two and the daughter in the remaining three. The picture deals with the subject of pre-natal influence. It is now being edited and will soon be ready for release.

Mr. Backer also announces that there will be twenty-four subjects in the series of two-reel Norma Talmadge reissues. Three are now ready and they will be issued every two weeks.

Bennett Goes to Los Angeles to Complete Deals with Producers

Hunter Bennett, Vice-President and General Manager of National Exchanges, Inc., will leave in a few days for Los Angeles to complete negotiations with certain producers desirous of affiliating with his organization.

Mr. Bennett advises that the Drascena production, "Welcome Children," which is to be the first feature production released by his company, will be ready for release not later than March 15. He will confer with Mr. Conant, President of Drascena Productions regarding the big advertising campaign which will be launched in the interests of "Welcome Children."

Dale Hanshaw, Special Representative of National Exchanges, Inc., has been in Los Angeles, for the past few months looking over the production field.

Brandt On Tour

Joe Brandt, president of the C. B. C. Film Sales Corporation, has left on a trip to look over exchanges in the state rights field, and talk with exhibitors on conditions in the Independent Market. It is expected that he will be away about ten days.

Barbour with Gollos

E. S. Barbour, who has been a member of the Selznick sales force in Chicago for the past year, has joined the Gollos Enterprises in a like capacity. Mr. Barbour will cover the South Side for Gollos Enterprises.

Press Book for "Reckless Wives"

The press book on "Reckless Wives," the five-reel feature starring Jane Thomas, is ready for distribution.

The book is filled with helpful hints and suggestions for exploitation. Its aim being to help the exhibitors "put over" films distributed by the Independent Films Association.

This work is announced as just an early sample of the exploitation work designed and mapped out by the Independent Films Association in line with its policy of putting over one of the biggest exploitation campaigns in the industry.

Falkner Enters State Rights Field

George A. Falkner, whose father, Fred W. Falkner, was formerly connected with the First National of New Jersey, has opened an exchange for the State of New Jersey, known as the Falk Film Service. The physical distribution will be handled through the Alexander Film Corporation of 130 West Forty-sixth Street.

Mr. Falkner has contracted with the Clark-Cornelius Corporation to handle the "Devil's Angel" and "Hearts Aflame" in Northern New Jersey.

Rapid Sales on New Lubin Film

Bert Lubin, who is now on a sales tour in connection with his second independent production, "West of the Rio Grande," announces the sale of rights for Western Pennsylvania and West Virginia to the Liberty Film Renting Company of Pittsburgh. He also reports that the unsold territory on this production is rapidly diminishing and that exchanges who bought "Honeymoon Ranch" are also buying this production, which is said to be a picture with more than the usual quota of thrills.

New Ohio Company

The Sunset Pictures Company, of Youngstown, Ohio, announces a series of two-reel comedies featuring Fatty Beilstein, who is said to be a double of the late John Bunny. He will be supported by a capable cast, including Grace Helsel. The production of the first picture is well under way.

In the Independent Field

Dominant Offers Comedy Series Dealing with Domestic Affairs

Dominant Pictures Corporation announces that its series of "New-Wed Comedies," which as the title implies, deal with the domestic troubles of a couple of newly-weds are now ready and will be released on the independent market. They are described as light and frolicsome stories filled with originality and wit which will prove big box-office attractions.

Rosemary Theby, who appeared with Otis Skinner in "Kismet" and who has also been seen in many successful productions, is the featured player, and she is assisted by a capable company. The comedies are said to reflect good taste on the part of the director and to have been produced with picturesque backgrounds.

A complete line of accessories have been prepared for the series, including one, three and six sheet posters, slides, lobby displays, press sheet, electros, photographs, and additional exploitation material.

"Reckless Wives" Booked Heavily

Independent Films Association announces that its five-reel production, "Reckless Wives," is meeting with great success all over the country. The cast of this production includes Leslie Austen, Myra Murray and Jane Thomas who appeared in one of the principal roles in the Rex Beach picture, "The North Wind's Malice." Independent reports great success in selling this production under their policy of allotting territorial options by wire subject to screen examination.

Books "Golden Trail"

W. Ray Johnston, vice-president of Arrow Film Corporation, announces receipt of a letter from A. C. Bromberg Attractions of Atlanta stating that the Arrow production, "The Golden Trail," has been booked for a week's run at the Tudor Theatre in Atlanta.

Another Exchange Opens in Utica

A new company, formed for the purpose of distributing films on the independent market to theatres in upper New York territory, is the Arbest Film Company, with an exchange at 424 Bleecker Street, Utica. The proprietors are I. S. Benjamin, Morris Weiser, S. E. Chase and R. D. Richardson. The first two productions to be handled by the company, which announces it is in the market for feature productions of merit will be "Love's Battle" and "The Fourth Face," released by Climax Film Corporation and Clark-Cornelius Corporation.

Matthews On Tour

George I. Matthews, special representative of Pricefilms, Inc., gave a trade showing of his company's latest production, "Your Daughter and Mine," recently in Baltimore and Washington to exhibitors and buyers in that territory. His next trip will be to Boston, where he will present the picture for independent distributors and exhibitors in that territory.

"Gasoline Alley" Is Nearly Ready

Capital Film Corporation announces the first release of the animated cartoons of Frank King's "Gasoline Alley" series will be completed by February 15. It is titled "Leave It to Walt," and a trade showing will be arranged in several key cities simultaneously at an early date.

This series, it is announced, will differ from other animated cartoons, and in addition to combining real humor with excellent animating, each five hundred foot release will tell a good clever story with as much action and interest as is usually found in longer releases.

Sale Announced

Russell - Greiver - Russell announces the disposal of the territorial rights for northern New York on the Fritzi Ridgeway series, and their special picture, "Witch's Lure," to Arthur G. Whyte of the Empire State Film Corporation, Buffalo, N. Y.

Kremer's First Guinan Western "I Am the Woman" Is Now Ready

Victor Kremer's first Texas Guinan five-reel drama, "I am the Woman," is now ready for release. Francis Ford, who directed the production, will also be seen in support of the Star.

It is announced that the production will satisfy those who seek rough riding, skilled marksmanship and the other attributes usually associated with the West; also that there is plenty of action and suspense, but that the story which was written by Tex O'Reilly is free from exaggeration and does not depend upon deeds of daring alone to build up the picture, as there is a logical plot.

The cast is said to have been especially selected for their particular fitness for the types to be portrayed and Mr. Ford is seen in the role of "Sloe Gin Charlie," a man who finds himself and makes good under the influence of a woman. In the earlier scenes he appears as a vagabond.

Miss Guinan has a role that particularly suits her ability and notwithstanding her accident of a few weeks ago while in the saddle performs many daring riding stunts. Eastern atmosphere has been introduced wherever it could be logically interpolated so as to lessen the sameness of the usual western story.

"High and Dry" Is Title of New Hallroom Boys Comedy-Thriller

A new Hallroom Boys Comedy, under the title "High and Dry," is announced for early release by the C. B. C. Film Sales Corporation. While this comedy is the sixth on the release schedule for the new series, it is second of the "stunt" comedies, and is said to be a follow-up to "A Dog-gone Mix-up."

"High and Dry" is said to be even funnier and more of a thriller than was "A Dog-gone Mix-up." In this comedy, the lines laid out by "A Dog-gone Mix-up" have been carried even further, and the stunt and comedy combination is given free rein. Sid Smith is featured and given ample opportunity to perform more of his amazing exploits.

"'A Dog-gone Mix-up' was something of an experiment," said Jack Cohn. "It was our first step in an attempt to get away from the ordinary type of production. If you give people two things they want, in a single picture, you are going over doubly strong. People love to be thrilled—why not, then, let them be thrilled in a comedy as well as in anything else? "High and Dry" is out of the experiment class. With the comedy-thriller proven a success we have felt free to put even a greater amount of effort and originality into this new picture.

A Wonderful Story Characterizes

Your Daughter— And Mine

"A Showman's Picture"

Price films INC.

1446 BROADWAY, N. Y. C.
Bryant 0799

WE have just received from the Coast the newest Hallroom Boys Comedy, called "HIGH AND DRY." It has been reviewed by many of the leading exhibitors in New York, and been pronounced by them the greatest two-reel comedy they have ever seen. We made Independent history with "A DOG-GONE MIX-UP" when it played a record-breaking week at the Strand Theatre, New York. Three of the largest theatres in Boston, the Boston Theatre, Loew's Orpheum and the Star; the Olympic in Pittsburgh; the Victory in Providence, and many other large theatres gave this Hallroom Boys Comedy a week's run. Now watch and see what "HIGH AND DRY" will do. We guarantee that it will break all records. Go after it when you see it advertised. If you're not booking Hallroom Boys Comedies you're missing a good thing.

HALLROOM BOYS PHOTOPLAYS, Inc.

David P. Howells Forms Company to Handle His Domestic Business

As a result of the success of "The Son of Tarzan," David P. Howells has decided to increase the scope of his business. For this purpose he has formed the Howells Sales Company, Inc., which will handle the distribution and sales of all of the pictures which he decides to place in the domestic market. The new company has been located in a separate set of offices on the eleventh floor of 729 Seventh avenue and will carry on its work as though it were an entirely separate organization.

The officers of the new company are as follows: David P. Howells, president; Benjamin F. Howells, vice-president and treasurer, and William Fait, Jr., secretary. The active management of the affairs of the company will be under the direct management of Mr. Fait.

It will be the policy of the new organization to only put out one picture at a time and to concentrate its efforts on not only selling the production but to give the state rights buyer the maximum of service with each picture. This policy has been decided upon because it was found to work so effectively in the sale and distribution of "The Son of Tarzan."

The first picture which the new organization will offer to the state rights buyer is "The Hope Diamond Mystery," described as an unusual serial in fifteen episodes dealing with probably the most sinister jewel in history. For fourteen hundred years it is claimed the curse of this jewel has followed every person in whose possession it has come.

The Howells Sales Company has the negatives of several other big productions which it will put on the American and Canadian market following the sale of "The Hope Diamond Mystery."

A fine line of paper and advertising accessories will be issued on "The Hope Diamond Mystery" and everything will be designed so that it contains a direct selling appeal to the public.

RAYE DEAN
Who is now appearing in "Madonnas And Men"

Jefferson Making Dixon One-Reelers

Nat Levine, general sales manager for Plymouth Pictures, Inc., announces that the Denver Dixon comedies which Plymouth will distribute are being directed by Fred Jefferson. Mr. Jefferson is a comedy director of many years' experience, having been with the Rolin Company for many years directing Harold Lloyd, "Snub" Pollard and Bebe Daniels.

Opens Exchange

"Stephenson's Attractions" is the name of a new independent moving picture exchange in Toronto, Ontario, this having been opened by Mr. Charles L. Stephenson at No. 1 Adelaide street East. Stephenson starts off with "The County Fair," which he is handling on a state rights basis with percentage bookings only. Mr. Stephenson is well known in Canadian film trade circles as he is a veteran showman and pioneer film exchange figure.

Myrabel Company Enters the Field

Fred Meyers and Leo Lebel have formed the Myrabel Film Corporation with offices at 130 West Forty-sixth street, to handle state rights pictures, and also to distribute features in New York Ciy and northern New Jersey.

The officers are Fred Meyers, president, formerly manager of the N. T. Independent Masterfilms exchange; Leo Lebel, formerly secretary of the exchange, is secretary of the new company, and F. J. M. Iredell is treasurer.

The sales force consists of Jerry Wilson and Jeff Dolan for New York and Brooklyn; Mr. Meisel for New Jersey and Miss Weiter in charge of booking. All of whom were formerly employes of N. Y. Independent Masterfilms, Inc.

Jimmy Callahan to Make Features

Jimmy Callahan, head of the Jimmy Callahan Film Company and star of the series of comedies which are being offered on the independent market by Robert W. Priest, announces the formation of a corporation under the laws of the state of New Jersey to take care of the financing of his activities.

In addition to twelve two-reel comedies Mr. Callahan proposes to make several six-reel features a year. He is in New York at the present time and is making his headquarters at the Film Market in the Times Building.

All Star Company Buys Many Films

Louis Hyman, general manager of All Star Feature Distributors, Inc., San Francisco, announces the company has purchased rights to the following productions for California, Arizona, Nevada and the Hawaiian Islands: "Kazan," a James Oliver Curwood story featuring Jane Novak; "Whispering Devils," with Conway Tearle and Rosemary Theby; the new Mack Swain two-reel comedies, the two-reel Frazee comedies; the first of a series of six five-reel westerns, entitled: "The Western Adventurer;" "The County Fair," "Hush," with Clara Kimball Young; three David Butler features, and the Marshall Neilan reissue, "The Country That God Forgot."

Several Sales Made by S. & E.

S. and E. Enterprises report the following sales: Seven two-reel Midget comedies to Specialty Photoplay, Inc., for New York City and Northern New Jersey, to Penn Film Service Company of Pittsburgh for Western Pennsylvania and West Virginia and Commonwealth Film Corporation of Boston for New England. "It Might Happen to You" to Associated First National Exchange of Washington, for Delaware, District of Columbia, Maryland and Virginia and to New Film Exchange of Philadelphia for Eastern Pennsylvania and Southern New Jersey and Quality Film Service of Pittsburgh for Western Pennsylvania and West Virginia.

The Midget Comedies secured by Specialty Film Corporation for New York and northern New Jersey are being given a first run at the Broadway Theatre, New York.

Chicago to Have Another Exchange

Another new exchange will soon be added to Chicago's already long list of independent film marts. The Wabash Film Exchange will early in March be ready for business at 804 South Wabash Avenue, and will handle new and reissued one and two-reel comedies, two-reel Western productions and five and six-reel special features of society, Western and popular comedy drama types.

The Wabash Film Exchange will specialize in popular-priced productions.

SMILING MAURINE
Maurine Powers starring in "Why Girls Leave Home" being made by Lawrence Weber

Maurine Powers Is Raised to Star

Maurine Powers, the child actress who has played ingenue roles in a number of big screen successes, will be starred in the forthcoming Lawrence Weber Production which is being adapted to the screen from the famous stage play "Why Girls Leave Home."

William Nigh, who is directing, adapted the story to the requirements of the camera with Miss Powers especially in mind as the star, and work is now under way on the picture at the Paragon Studios in Fort Lee, New Jersey.

Miss Powers, is not yet seventeen years old and hails from Terre Haute, Ind., where she gave evidence of her artistic talents almost from babyhood.

Jans Wins Case Against Machatt

The case of Jans Film Service against M. Machatt of the Crescent Theatre, Perth Amboy, was called February 14 before Judge Freeman Woodridge in the District Court of New Brunswick. The litigation arose from the fact that Machatt is alleged to have refused to turn over the plaintiff's portion of the receipts of "Madonnas and Men."

After the case was called, the attorney for the defendant offered settlement which was concluded by Machatt paying the amount claimed by the defendant.

Abramson Making Another Feature

Ivan Abramson is now engaged in producing a new feature "Mother Eternal" based on his own scenario on which he has been working for several months. Vivian Martin will be the featured player. The cast also includes Earl Metcalfe, Thurston Hall, Jack Sherrill, Vivian Osborne, Pearl Shepard, Cecil Kern, and little Ruth Sullivan.

A BENJAMIN B. HAMPTON PRODUCTION

THE KILLER

ADAPTED FROM THE NOVEL OF

STEWART EDWARD WHITE

Produced by BENJ. B. HAMPTON

Directed by HOWARD HICKMAN

Wealthy, a polished gentleman on the surface, a lover of music and the arts, but yet—

A deadly menace to all who opposed his will. "Yield to my will or die!" He told his victims, and they died.

No stranger or more interesting character has ever appeared in literature or on the screen; yet it's based upon the life of an actual person. A fascinating, thrilling and splendidly produced drama of the great Southwest.

Pathé Distributors

Santschi Series

Cyrus J. Williams

presents

TOM SANTSCHI

in

"THE IMPOSTOR"

Directed by Robert North Bradbury

Hard riding, hard fighting, hard loving.

And all Western from start to finish.

Two reel dramas that are made like the best Special features, finely acted, finely photographed, finely directed, finely produced.

Add that to the name, fame and popularity of Tom Santschi and you've got something.

You don't have to take our word for it—see them for yourself at the nearest Pathe exchange.

Pathé Distributors

Selling the Picture to the Public

By EPES WINTHROP SARGENT

THE TWENTY-FOUR SHEET FOR THE NEWEST FAIRBANKS
This is a white ground with Doug's name in red, the title in blue and just five words of announcement.

Fairbanks Posters for "The Nut" Use Only Five Small Words on Each Poster

GET ready for the surprise of your life. Get the smelling salts and the nitrate of amyl ampoules and phone the doctor to come right on over. After you have taken these precautions, read on.

The next Douglas Fairbanks posters are going to carry only five words.

Now, if the doctor has gone, read on. There will be, as we have said just five words on the three sheets and the sixes and the ones and the twenty-fours and the window cards. Just this:

DOUGLAS FAIRBANKS
in
"THE NUT"

Only that and nothing more. Precisely 25 letters; one short of the full alphabet. No, you're not in Heaven. Look around you and you will find that you are still in your office here on earth. The millenium has not yet come.

Change of Pace

It just happens that the United States Artists figures that perhaps it doesn't matter a whoop whether or not the Douglas Fairbanks Corporation "presents" or whether it's a Big Four production, or whether or not Hiram Abrams is president of United Artists, or that Ted Reed directed it, or Kenneth Davenport made the story, or Bill Parker and Lotta Woods did the scenario.

Doug Can Do It

It is sufficient that Douglas Fairbanks is to be seen in a story. That it is a new story is shown by the title, "The Nut." That's what is going to sell the tickets for the house. Hiram Abrams can't sell tickets. Ted Reed won't bring one copper penny up to the box office. The big point is that the exhibitor wants to sell Doug and United Artists is not asking the exhibitor to buy a lot of paper for the purpose of advertising the rest of the crowd. For once they are going to keep it off the paper.

On Film It's Different

Perhaps the film will still use a few hundred feet to tell all the facts herein recited and add the technical director, the photographer, the contractor who built the studio and the real estate man who sold the ground, but for once the posters are going to work for the exhibitor, and for him only.

And it is going to be simple, effective paper, too. That twenty-four, for example, has a white ground. The star name is red, bordered with black outline and the title is blue with a black fence around each letter. Doug is simply dressed in a black hat, black coat, dark grey trousers, lighter grey gloves and spats, to match the squirrels, and his face will be in natural colors. The others are about as simply effective, so Charlie Moyer says.

TWO THREE SHEETS AND A SIX (IN THE MIDDLE), WITH JUST FIVE WORDS ON EACH
None of the Fairbanks paper for "The Nut" will carry a lot of free advertising for the production company, the releasing company, the authors, scenarists, director, cameraman, scene painter, art titler and their sisters and their cousins and their aunts. It will just tell that Doug is to be seen in his latest picture and it will tell that to the full power of the bill

Selling the Picture to the Public

Schade Exploited a Revival Strong and Cleaned Up an Extra Big Profit

GEORGE J. SCHADE is not superstitious.

He doesn't believe, for instance, that it is bad luck to bring back an old-timer for a second time on earth. Instead he figures that he can spend more money on exploitation to get the same receipts, because his rental is smaller than on first runs.

If he can get a cheap exploitation, so much the better.

Schade, you probably know, runs the house in Sandusky bearing his name. He is the inventor of corrugated board as a substitute for the more costly composition board, and one of the first, if not the first, to use the swimming and diving contest for Annette Kellerman pictures.

Rebooked "The Wives"

He figured that he could do some more business with Anita Stewart in "Virtuous Wives," so he booked the film from First National at a reduced rental because it was old stuff. It's old, but so is "Uncle Tom's Cabin," and yet that still cleans up, though the vogue of the "Tom actor" has passed.

He figured that this release had made money once. It had left a good impression. It could be had cheaply.

He got a lot of paper, had cutouts of the twenty-four sheets made for the marquise, and then started out to figure on exploitation. He wanted something good. He was not keen on paying more than he had to.

One of the things he could count on was the antagonism of one of the daily papers. The paper didn't approve of his exploitation. It wanted all the advertising money marked with its name and sent over with the advertisement. It didn't like the way Schade could clean up with a ten dollar stunt instead of a thirty dollar advertisement. Schade figured that it would be safe to count on the paper.

He got a man, rigged him out as Diogenes, with a linen duster, a railroad lantern and a staff. He didn't look like Diogones, but you could figure him out by means of the lantern.

He was sent out on the street wearing a sign reading, "I am looking for Virtuous Wives."

Pinched!

That was all the newspaper wanted. It figured that Schade was up to his stunt of taking money out of the cashier's till, and persuaded the police to make an arrest on the grounds that the sign was an insult to the womanhood of Sandusky.

The police served a summons on Schade and he went over to court. The paper had put the story on the front page and made a scare about it. It frothed all over the front page and called for boiling oil for George J.

But Schade just looked innocent and contended that he was not in the least insulting. The idea was clearly shown by the fact that "Virtuous Wives" was in quotation marks. Everyone knew that quotes meant it was a play.

That's where the paper slipped. No one thought of pinching the sign and when it was brought into court as "Exhibit A" there were the quote marks, just as the photograph shows. No one could swear that they had been added after the arrest.

BACKING UP "VIRTUOUS WIVES"

It brought hundreds of dollars worth of advertising and as much money as a pre-release could have gained.

What's the moral?

GET 'EM OLD AND MAKE 'EM YOUNG WITH EXPLOITATION

That's one way George J. Schade, of Sandusky, makes money with pictures. He played First National's "Virtuous Wives" almost a year after release and with these cutouts and a sandwich man he made first run money and more

Specialized Hook-up Page Helped "Blind Wives" Sales

Appreciating the fact that "Blind Wives," which is taken from "My Lady's Dress," is largely about clothes, the Eckel Theatre, Syracuse, decided that it would help put over this Fox release to place the advertising where the women would see it. Giving each advertiser free tickets for prizes, the Eckel sold eight clothing stores on the idea of a hook-up page, buying a four fives in the centre for itself and getting an inch and a half strip across the top as commission.

Got the Women

There probably was not a woman in Syracuse who did not read the attractive dress bargains, and if she did she could not help seeing the announcement of the play, for the advertisement carried one of the two cuts on the page, and the chief attractor was a swagger gown that no woman could possibly pass over.

Advertising like this is worth many times indiscriminate use of space. It is highly specialized and gains greatly in pulling power. This is a point to be remembered in handling any attraction. The best appeal is one which appeals to the class most apt to be interested.

Selling the Picture to the Public

Hyman's Musical Novelties

Because his film feature for the week of February 20 runs one hour and forty minutes, Edward L. Hyman, of the Mark Strand, Brooklyn, uses only a production overture, a prologue and his topical review in addition to "The Inside of the Cup." Even the comedy has been eliminated. As the week includes the Washington's Birthday celebration, the overture is a patriotic number, somewhat similar to the Lincoln overture of two weeks ago, which excited no little favorable comment, even from the regular patrons, who are used to such things.

The basis of the overture is "Musical Pages of History." The music starts with the throwing of a Washington novelty film on the scrim screen, which is backed by the black cyclorama. The lights come up, blue and lemon, from the sides, disclosing a soprano as Betsy Ross, making the first American flag. She sings "The Sweetest Story Ever Told," assisted by the male quartet offstage. There is a quick curtain to raise the black drop, disclosing a colonial exterior in which a solo dancer does a gavotte, with red-gold lighting from sides. There is another quick curtain and the black cyclorama is returned to back the quartet posed as "The Spirit of '76," singing "Darby's Ram," an authentic number of the period. A colored film of the flag is superimposed on the scrim during this selection.

The prologue is merely a church set with a surpliced quartet singing Omnipotence (Schubert). Lemon flood on singers. Foots in blue.

Organ postlude, "Serenata."

Simple Circus Front to Work with Big Top Tales

L. R. Duval, of the Rialto Theatre, Columbus, Ga., devised a very simple form of circus lobby for a recent picture. It can be worked even with a narrow front and gives all the suggestion of a show tent with small expense. It is a handy stunt to file away, to use for any of the numerous circus pictures.

Circus stories always "pack a wallop" and nothing will give emphasis to the tent atmosphere as will the use of a canvas front. Most of those we have shown take much canvas and generally require cutting. This can be worked from a couple of truck covers in a pinch.

Building up the idea, Mr. Duval used a mechanical piano, sawdust in the lobby, plenty of posters and red lobby lights. The clown worked a ballyhoo just before the showings and went on the street with a sandwich sign in the intervals.

Tied Up an Automobile Show to Boom Paramount Artists and Attractions

BECAUSE he had just been made exploitation man for the Paramount exchange in Minneapolis, Leon Bamberger felt that it was up to him to do something to sprinkle rosin on the payroll to keep himself from falling off, so he went in for a cleanup.

All he did was to tie up the local automobile show to Paramount, until you could not tell which was the tail to the dog. He was helped not a little by the fact that Finkelstein and Ruben, who have 40 theatres in the Twin Cities, are liberal advertisers, but the big point is that he put it over.

Sold the Managers

First of all he went to the managers of the show. They were local men, the agents for the various brands of cars. He pointed out that they would be helped by some feature. Generously he offered to provide the feature free of cost to them. He put stress on the fact that it would cost them nothing, and they forgot to ask how much he would pay.

He pointed out that the pictures are always a big attraction, and that anything having to do with their showing was always in the public eye. There was a large hall upstairs not in use. He would give free showings of some of the best Paramounts free of cost.

And just to show that he was a good fellow, he offered to provide a prize of ten dollars each night for the person in costume who most nearly resembled the star of the evening. Finkelstein and Ruben kicked in with an offer of ten dollars' worth of tickets each night to the lesser lights.

Got the Editors

Of course, the contest would need some judges, and they would have to be men of probity. To save his life, Bamberger could not think of any better men than Tom Dillon, of the Tribune; W. C. Robertson, of the News, and George Adams, of the Journal. That they happened to be the managing editors of their respective sheets did not interfere with their value. He got them. Then he added Walter Wilmot, who was running the show; I. H. Ruben, Philip Reisman, manager of the Paramount exchange, and himself.

Being judges, the editors could not very well cut out the contest from the daily news stories which were run about the show. For that matter, they didn't want to. The contests were live news. They made good reading.

Not First Run

The features selected were not first runs. The idea was to help the theatres, not to take business away, and the selections were Fatty Arbuckle, in a double bill; Dorothy Gish, in "Mary Ellen Comes to Town"; Mae Murray, in "On With the Dance"; Bill Hart, in "John Petticoats"; Dorothy Dalton, in "Black and White"; Gloria Swanson, in "Male and Female," and Ethel Clayton, in "Crooked Streets."

That gave seven contests, each on a different star, and with stars so well chosen that almost everyone had a chance. The drive was almost wholly on the contest, and each night brought out some contestants. Also it brought out large crowds to see the judging.

And it helped put over current releases.

And Bamberger put the rosin on the payroll and he will have to skid strong to slip off.

And just in passing, it helped the Auto Show.

Begin now to plan a flower matinee for the day before Easter. Let in all the kids who bring flowers and send the flowers to the churches, giving each its share. Don't say it's old. It is, but try it.

ANYONE CAN FRAME THIS SIMPLE CIRCUS TENT

You don't need even to cut the cloth. Get a couple of wagon covers and you can turn the trick without much cost, and a circus tent will put over a circus yarn better than 17,963 superlative adjectives. If you can get a clown, so much the better

Selling the Picture to the Public

Metzger Uses a Talking Box to Tell the Mysteries of His "Unseen Forces"

E. Metzger, of the Strand, Creston, Iowa, has become noted for the excellence of his inexpensive exploitation. As a rule it seldom costs more than a couple of dollars, but for First National's "Unseen Forces" he blew himself to something unusual.

Creston is not familiar with the loud telephone, used in railroad terminals and for window advertising, and when Mr. Metzger announced that "Unseen Forces" would reply to questions shouted at a box hung from an ordinary rope in his lobby, the entire town took turns asking questions.

Nothing to Deceive

The box was built of compo board. It was three feet long and a foot in each of the other dimensions. A phonograph horn protruded from one end to serve as a megaphone. It was tied around with a common rope and suspended from the box office to an ordinary stick. There was nothing suspicious about the home-made outfit, and it very clearly was home made.

It was the very home-made appearance of the outfit which disarmed suspicion. There was nothing elaborate or intricate. It was all constructed from honest materials. An elaborate frame-up would have suggested something too complicated, but there was nothing complicated about Mr. Metzger's outfit.

And it did what it was promised it would do. It answered questions. Mostly it tried to ring in an allusion to the mysterious "unseen forces," and now and then it added the playing dates.

It was all so simple it was uncanny, and it pulled a crowd all day. Of course, the village humorist tried to sting the oracle, but the bright youth got the worst of it and his efforts merely helped put over the stunt.

It won a couple of columns of press notice from the newspapers, for it puzzled the reporters as well as the townfolks, and it was the best advertisement Mr. Metzger ever had.

A reference to the cut shows the very simple arrangement. Your local telephone people can install it for you, but it will be better to do it yourself and keep the secret.

You need two sets of telephone apparatus, two indiction coils, five dry batteries and enough number 36 magnet wire. The box requires two pieces of compo board one foot square. Four pieces of one foot by three, a strip of wood sufficiently heavy to support the load, a piece of rope and a megaphone or phonograph horn.

Making It Up

One of the square pieces of compo board is cut to let in the neck of the horn. Into this is placed one of the telephone ear pieces. The receiver is set into the top of the horn just in front of the ear-piece, which should fit snuggly into the small end of the horn. Connect the receiver and transmitter to the induction coil and three batteries and run the lines out to the rear end of the box, furtherest away from the horn end.

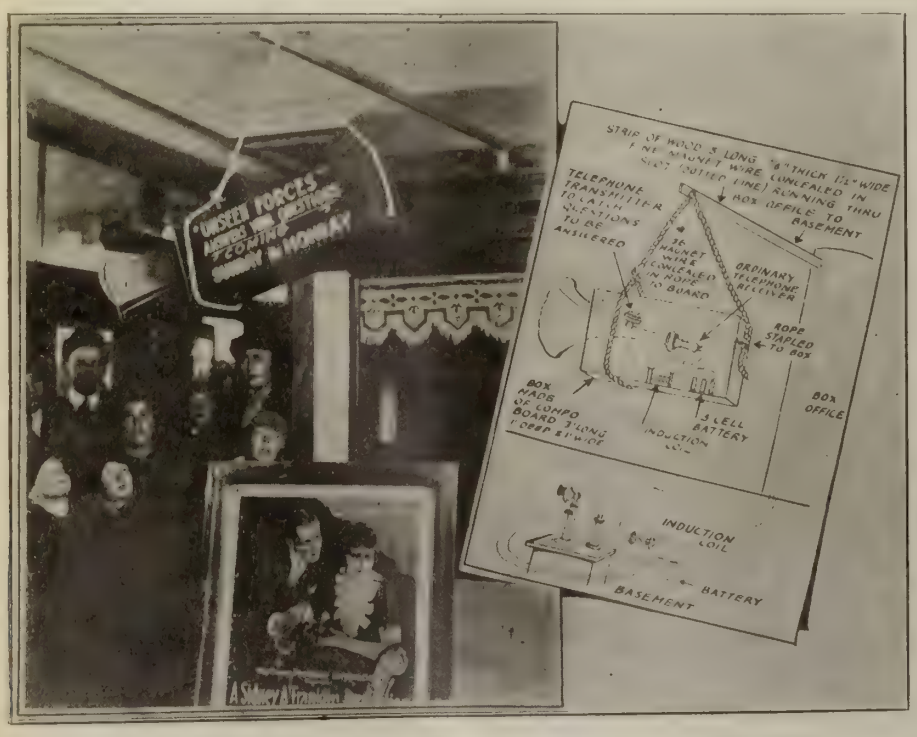
Here it is attached to the magnet wire, which is worked into the rope. You unravel the rope and run the wire into the strands. The wire runs from the rope along a groove in the top of the stick into the box office and down into the cellar or into the house, where it ends in the second telephone set.

The Unseen Force

Here is located the unseen force, who is a bright person who can frame quick replies. The question is shouted into the horn and goes over the wire to the operator, who shouts back the reply into his transmitter, the sound is amplified in the horn and is audible to all reasonably close to the box.

The success of the entire stunt depends upon the operator, who must be able to reply quickly to any questions, weaving in some allusion to the attraction it is desired to boom. It is well to have a lobby man to handle the crowd and see that the inquirers speak one at a time and speak directly into the horn. This is desirable, but not necessary.

Mr. Metzger made "Unseen Forces" the most talked about production of the season. You can do the same with any ghost story



METZGER'S "UNSEEN FORCE" WAS A LOUD SPEAKING TELEPHONE

Look at the diagram supplied by Associated First National and you can make the same thing and stand your own patrons on their heads and shake the money out of their clothes into the box office. It's so easy it's a shame

Used Arrows to Point to "Forbidden Fruit"

Card signs 14 by 22 inches, printed up, as shown in the cut, were used to direct pedestrians and motorists to the Broadway Strand, Detroit, where the campaign in that district was opened for "Forbidden Fruit."

THE STREET CARDS

It was the opening gun in the campaign and with the red arrow pointing in two directions it was possible for Leslie F. Whelan, Paramount exploiteer, to tack them so that the arrow head always pointed in the right direction. With singularly good judgment he kept the red ink off the type and used it only for the arrow, giving many times the display of a red and black printing.

The cards will be repeated for other houses, as the attraction moves over the Detroit territory, and under the Paramount system of interchanged ideas it is probable that the stunt will be widely used, for it is reasonably cheap and decidedly effective.

Starting Loyalty

One anniversary program recently to hand lists on a roll of honor all employees who have been with the house since the opening. This was the first anniversary and as the years roll on the list will grow into an asset both with the house staff and the patrons. The former will want to stay on to find their names on the list and the patrons will figure that long service means decent treatment. It's a splendid idea to copy.

Selling the Picture to the Public

The Exhibitor's Creed

This extract from the greeting of the Mission theatre, Los Angeles, contains the essence of house management. It reads:

"Not alone are we responsible for your entertainment while within the Mission, but for your comfort, health and safety, as well."

If you can live up to that you have mastered the science of management. Running a theatre means something besides good films. It means attention to the little details which enhance the value of the program.

New Type Log Cabin Lobby Frames Wild Animal Group

Frank Bligh, of the Liberty Theatre, Salem, Oregon, offers a new type of log cabin lobby for "Nomads of the North." Instead of housing in his box office, he covers most of the front, with a door for the entrance, and the space cut away for the novelty idea, which does not show in the photograph because the photographer did not use a flash.

The space to the left of the box office is a built-up tableau with greens and stuffed wild animals, to give point to this Curwood-First National title. It is the essence of the display, though it does not show in the cut, which does, however, give you the idea of how to arrange the frame. The tableau within can be made up to suit your material.

This stunt has been very well worked, with ferns and foliage brought out to the street line below the large trunk which forms the crosspiece, and with rustic lettering, apparently made of twigs. With the Curwood stories still coming through, and all in the same general locale, it will pay to hold these pictures for further use.

Another display from Mr. Bligh, also for a First National, shows the lobby decorated with newspapers for "Go and Get It," which deals largely with newspaper life. This is a unique idea, cheaply done and very effective. Newspapers plaster all of the lobby space, hang from the ceiling and are used for poster bases.

"LOOK AT THE NAUGHTY GIRL AND THE WICKED CITY!"
That's what they said when they saw the special window display arranged by Andrew J. Cobe of the Rialto, Lawrence, Mass., and after that you could not have kept the crowds from the house with an injunction

Big City Paintings Lured the Small Town Patrons

Playing on the well-known fascination New York exerts over the small town mind, Andrew J. Cobe, of the Rialto, Lawrence, Mass., used a painting of what might be Broadway as the backing for a window display on "Paying the Piper" with a cutout dancing girl to put over the last urge.

Stills were used in front to carry on the idea, but the big painting is what probably sold most of the tickets. If there is time to cut out the windows and illuminate from behind, with flashers for the electric signs, the effect will be even better.

Just below the figure, Mr. Cobe ran "She who dances must pay the piper," and on the right the press book lines, "A gorgeous drama of life in New York. For it the very soul of Broadway danced laughing across the screen."

That would almost sell any picture in any town of less than half a million, and with a good production backing it, it meant good business then and afterward. Paintings money, but if they bring you money in excess of the investment, why worry about that?

Hook up to Easter by getting in the windows of hat and gown stores. It will pay.

DOES FRANK BLIGH BELIEVE IN LOBBY DISPLAYS? WELL, LOOK AT THESE AND ANSWER
He runs the Liberty, Salem, Oregon, and made a rustic tableau for "Nomads of the North." For "Go and Get It" he used newspapers for the foundation for his billboards because this First National release is a newspaper story. All of the lobby is pasted with newspapers and the sheets are draped on the ceiling, as well. It went over strong.

Selling the Picture to the Public

Beat Week's Record with First Three "Passion" Days

Samuel Lesselbaum, of the Stadium, Brooklyn, beat his best week's record in the first three days of Pola Negri in "Passion," and had four days to coast on. This doesn't speak very well for the previous record, but it is a testimonial to the First National Smasher.

Mr. Lesselbaum is in the Brownsville section of Brooklyn with a population largely Jewish, and he got out 5,000 window cards and 15,000 heralds. With four to six families to a floor and six floors to the buildings, it takes that many heralds to cover a comparatively small section, but it tells the crowds from which the Stadium could draw. Both cards and heralds were in English and Hebrew.

His Newspaper Work

Backing this up, he took large spaces, mostly half pages, in the Independent Home News, the Forward and the Call. The first two are Jewish and the latter a socialist labor sheet. These publications are read to the exclusion of the English papers in the greater part of the territory covered by the Stadium.

For a ballyhoo Mr. Lesselbaum used the sedan chair stunt, first done by Fox, but he built up on this with an interior lobby display. The cut shows the general layout of the lobby with a couple of volunteer actors the photographer failed to keep out. The impersonator of Pola Negri was carried around the streets in the sedan. When it got near showing times she headed for the house and sat in the lobby until it was time to go on the stage for a musical novelty which served as prologue.

The sedan was used in this, and Louis greeted his new flame in front of the plush curtains and escorted her off stage. Then the curtains were raised to disclose a hired tapestry drop before which the King and the Favorite did a singing number.

The actors were all local talent. For an ocasional feature, Mr. Lesselbaum uses an occasional song contest. He notes the best of the performers at these affairs and lists their names and addresses. When he wants a prologue or a musical feature, he looks over the list and gets them cheap.

This seems to be a new idea, and it's a mighty good one if you do anything at all in the way of small productions. You have your actors always handy and you know just what they can do.

Mr. Lesselbaum usually breaks his program according to his bookings, but only lately he put on a feature for a week and cleaned up for a new record. "Passion" broke this record in the first three days and broke it visibly. It was the biggest clean-up the house has ever had.

Ben Davis, of the New York First National Exchange, helped to put the stunts over.

Purple Notes Told of "Dangerous Business"

William E. Drumbar, of the Riviera Theatre, Knoxville, worked a good stunt the other day when he bought up all the passionate colored stationery in town and had his women assistants write pink and blue lavender notes which read:

"Don't say you're married when you're not, or deny it if you are. It's dangerous business. Constance."

These were sent to the home addresses of married men and marked "personal" to make it certain that the wives would open the mail. To make doubly sure, the notes were scented. As the advertising for the feature had been held back, a lot of men had a lively time explaining until Drumbar shot the full display.

Another stunt was labeling birdcages, "It's a Dangerous Business." The cages were new and about half the town contended that they were a menace to traffic, so the Traffic Commissioner was sorely tempted to pinch Drumbar for seeking to mould public opinion the wrong way.

Then he started in to use the classified advertising, advertising for "1,000 brave men for dangerous business," and telling them to ask for Constance at a stated address, which was the little-known number of the theatre. Personal advertisements were also inserted signed "Constance" and all newlyweds of two months or less could get in free by just showing their marriage certificates at the box office.

Drumbar pulled more business than he could handle, but he would rather have an overflow than a vacuum. He knows it is better business and not at all dangerous.

MADAME DU BARRY RECEIVES TWO STRANGE GUESTS IN "PASSION"

Samuel Lessebaum had to advertise in three or four foreign language papers and a "red" sheet to get his crowd to see this First National release, but in three days he beat his best previous week's record at the Stadium, Brooklyn

Took a Double Deck and Used it for the Theatre

Frank H. Burns, of the Phillips theatre, Orlando, Florida, took a double page, and instead of laying it off to the merchants, he used it all himself to tell of the coming attractions, which include most of the big features.

The paper is six columns to the page and the advertisement is made up with two columns of reading matter at either side and eight columns for the display. As the center page is taken, the inch and a half used for the bar is added in, making nineteen inch fulls.

Primarily it puts over "Paying the Piper" but it also runs for every big attraction coming through the season, with a special drive on "Earthbound" which is the next big bet. Burns gets a nice, open layout, while telling a lot about the attractions, and we think that the cost will be fully justified by the returns, for the effect will be lasting. Primarily it is to put over the new big bookings, but it puts over the house for every show.

Devises Clever Idea for Getting Program Ads

In its first anniversary program, the Palace Theatre, Hamilton, Ohio, hit upon a new stunt to get trade advertising for its very excellent program. Add it to the misspelled word stunt with the knowledge that this will please the merchants even more.

Merchants are most easily sold on the idea when they have some assurance that their displays will be read. The Hamilton offers $10, cut three ways, for the best 150-word essay on which ad in a given issue carries the strongest appeal, with the reason for that appeal stated. This means that every advertisement will be read, with a view to selecting the best, and the program is 100% efficient, for those who do not enter the contest will at least want to know all about it. This is a good stunt for running programs. It is even better to start them off with a good showing of outside ads. It is the Hamilton's birthday present to the rest of the exhibitors.

And in passing, that anniversary program is good all the way through. It puts over the anniversary idea on every page.

Selling the Picture to the Public

FURNACES ARE A NOVELTY IN LOS ANGELES HOMES

Perhaps that is why Clune's Broadway used 116 boards to tell about this Realart attraction. Fifty boards carried the regular pictorial sheets and 60 this special in white on red, red on black and white on blue.

Used 116 Boards to Tell of a Furnace in Angeles

Fifty regulation 24-sheets for "The Furnace" were supplemented by 66 special block sheets when the Realart attraction played at Clune's Broadway, Los Angeles.

The block sheets show the top line in white on red, the title in red on black and the lower line is red on white. These were posted along the automobile roads and the bold title could be seen even if the speed laws were being exceeded, but it was the cumulative effect which counted for most, for there were 116 big sheets all told, not to mention threes and window cards. You see the Angelians affect to regard furnaces as a novelty in the California climate, so the title appealed to most persons as something out of the ordinary.

Costly Oriental Rugs for "Kismet" Draperies

Oriental rugs were made the basis of the inner lobby display for the showing of "Kismet" at the Liberty Theatre, Pittsburgh, one of the Rowland and Clark theatres.

The stairway to the balcony leads out of the lobby and the balustrade was completely hidden in tapestry rugs. Silk lantern covers shaded the electroliers and spears pointed up the draperies. Cutouts of the lithographs were used to break the monotony and a falsework of Arabic design, with the characteristic arch, was built onto the columns of the lower floor.

It is one of the most opulent displays yet contrived for the Robertson-Cole release and served both as an advertisement and a prologue, for such surroundings brought the patron into the spirit of the picture better than the average stage performance. It stands as a model of good taste.

The man who buys a quarter with a dime is a better advertiser than he who pays nine cents for dimes.

Used Wireless Orchestra to Exploit "Heliotrope"

Playing "Heliotrope" in two theatres simultaneously and using the two orchestras alternately to play the joint shows was the exploitation stunt devised by R. C. Gary, Paramount exploiteer in Omaha, for "Heliotrope."

John Loveridge, of the Rialto, booked the picture for that house and the Strand, day and dates. Then he installed a wireless telephone apparatus and placed an amplifier at each seat.

Part of the time the Strand orchestra played the show, and the remainder was played by the Rialto, but the music was continuous in the two houses.

The novelty of the idea was capitalized in bales of press notices in all of the papers, and the stunt would have put over an inferior attraction, but Mr. Loveridge felt that it would pay him best to get the crowd to see an unusual offering.

Gary, who is practically staff cartoonist for the World-Herald, so popular have his advertising cartoons become, used a mysterious "Harry" the week before the showing, blowing off the stunt on Saturday, and postcards showing scenes in New York and Chicago were addressed to the local list and then sent to those two cities for mailing. Each told that Heliotrope Harry had left the city and would be in Omaha on the playing date. The out-of-town postmarks carried considerable weight.

Taking Awful Chances

J. Emanuel still has his nerve with him. To put over "Isobel or The Trail's End" he gave a luncheon-screening at the Vendig, Philadelphia, and the room was decorated with all the stuffed animals that Jay could borrow, and there were a lot.

Knowing what we do of Jay's hospitality, we shudder to think what might have happened had any one of the luncheon guests got the idea that the stuffed brutes were moving. Think of the bill for breakage that Jay would have to pay!

But he came through all right and a fine large time was had by all.

THIS LOOKS MORE LIKE PORT SAID THAN PITTSBURGH

But just the same it is the Liberty Theatre in the smoke district all dolled up for the showing of "Kismet." The arches on the lower floor are of compo-board, painted up to match the rugs which drape the stairways

Selling the Picture to the Public

Made Intensive Campaign For Two Day Engagement

William Epstein, of the Strand, Laredo, Texas, used about everything except a teaser campaign for putting over "Go and Get It" and he probably would have used teasers had it not been that he started his regular campaign two weeks ahead of the showing and did not want to work further ahead than that.

He figured that he could play the First National for a week and get all the money, but by jazzing things up, he could get the same money for two days and have the other five for something else, so he went the limit.

Two Weeks Ahead

He started his billboards two weeks in advance and followed this with a page hook-up with the merchants. Then he made a slide of the page and ran it on his screen at every performance, along with the regular slides for the Marshall Neilan production.

Then he watched the stores for bargain sales and hustled around with a sign which read: "Here, now, you can 'Go and Get It.' See it at the Strand later," He sold a bunch of stores on this idea, supplying the signs and stills all ready to put in.

He made a big lobby showing, mostly with paper, and to work the streets he sent out a blanketed donkey. The caddle was arranged to carry a pole which held a bunch of hay just out of the donkey's reach, which gave an additional kick to the title and brought the laugh which always sells tickets.

He did a week's business in two days and is going to use the idea again when he has as big an attraction.

N. G. Now a Substitute for Recruiting Hook-ups

Good news for the exploitation men!

Oscar Kantner, who exploits for Paramount in and about Indianapolis, has found a substitute for the army and navy recruiting hook-ups, now that Congress has voted to reduce the personel and abolish recruiting activities.

Kantner was looking for a chance to put over "Idols of Clay" at the Washington Theatre," Richmond, Ind. No chance for an army and navy tie-up, but the National Guard wanted to recruit to full strength. They split 50-50 on two hundred posters, and now they have more men in the guard and the Washington had both more men and more women in the theatre.

Kantner seems to be the man who put the "Can" in Kantner. You can't fool those Paramounters.

Kick for Your Rights Advises Harry Swift

Just to show he can do exploitation outside of Utica, where he has been unusually busy of late, Harry Swift, Paramount exploiteer who sleeps in Albany when he is home, droped down to Amsterdam, N. Y.

There he captured a window for "The Right to Love" and the Rialto Theatre. It was a music store, so Swift pinned the title to the right to love music in a general card with "We all have the right to love good music, for it cheers and comforts when all other things fail." Then he told everyone to go and see the play at the Rialto.

That might have been good enough, but each of the other signs in the window gives you the right to love the violin, the bugle, cornet, harmonica and a few other things like that, and where he ran out of signs he put in the window cutouts.

Worked in this way, "The Right to Love" can be made as valuable in window hook-ups as "What Women Love," "Something to Think About" and other titles which seem to have been coined especially for the merchant displays. If there is a possible advertising angle, Swift will nose it out and we expect any day to hear that he is doing propaganda hookup with the marriage license bureaus for this picture.

YOU HAVE "THE RIGHT TO LOVE" MUSIC SAYS SWIFT
Well, we won't argue about that, but who loves the amateur cornet player—we don't. Harry Swift, who exploits Paramounts in the Albany district, planned this window for the Rialto Theatre, Amsterdam

Gets Reduced Cost

George H. K. Mitford, who does the advertising for the big Toronto houses, sent in a 200-line five-column display in two colors for "Midsummer Madness" without the house signature. Mr. Mitford explains that this is tied up to a smaller display in the regular amusement columns, but that by omitting the name of the house and playing date he gets a material reduction in the price of the space and also gets two colors without extra charge.

This offers an interesting suggestion to other large advertisers. Some years ago Frank Montgomery laid it down as part of his policy that he would rather have a quarter or half-page at "commercial" rates in the run of the paper than pay two to six times the price to go under the "amusement" classification. Talk it over with your own advertising managers, now that Mr. Mitford has revived the idea. There is a lot to it. Figure it out and see how it will profit you.

Made a Program Switch Yield Big Exploitation

Gerald Hoag, of the Majestic, Ann Arbor, had a lot of nice new programs printed up with his show anouncement. The were all paid for and ready for distribution when he got word from Edward C. Beatty, manager for the Butterfield circuit, that the show has been taken out to give a full week to Chaplin in "The Kid."

Hoag looked at the pile of programs and wondered. It was a four-week affair, and he didn't want to have the entire job repeated. He just hustled the programs back to the printer, had the page with the three bookings overprinted in red with the announcement of 'The Kid," and shot them out without loss of time.

The red ink cost less than printing a new four-pager and there was a saving of the paper stock. That would have been worth while, but the stunt gave an even bigger kick. Under the red ink could be seen the pictures which had been withdrawn, and the fans figured that if "The Kid" could beat these three it must be good.

Short and Sweet

The Linwood Theatre, Tarkio, Mo., got out a very simple advertising piece the other day for "The Forbidden Thing."

It was merely the title printed in black over a red question mark almost the full depth of the government post card used as stock. Below in red was, "100 Guesses—No. You're wrong."

That was all there was to it, but the imprint of the house appeared on the front of the card, for a hook-up, though we believe that this is not permissible under the strict reading of the postal laws.

Selling the Picture to the Public

Harry Swift Sold Candy to Win a Window Display

Harry Swift does not pack a piece of lead pipe in his hip pocket to win windows. He gets them with brains. About the only windows he has not won out in Utica are in private residences and the jail—and he is liable to win out on the jail yet.

Doing the Paramount exploitation for the Albany district, it has been up to him to sell "Something to Think About" at the new De Luxe Theatre in Utica. They are working for an indefinite run, and this means a decidedly intensive campaign if anything better than one week is to be offered.

He happened to be in Sullivan and Slawson's drug store just before the opening and heard the manager lament that he could not get rid of his hard candies. The store is at a transfer point, and it was felt that there should be a good sale—but there wasn't.

SWIFT'S CANDY KIDDING

Swift butted in with the suggestion that they were not using the right exploitation. "Give me your window for two weeks, and I'll turn the trick," he offered.

It couldn't hurt, and it might help, so they told him the window was his. He arranged a tasteful display, put in a poster with stills and in two weeks the manager had to send in three reorders for hard candies. Swift is still wearing the same size headgear. He knew he could do it because he always sells on the proposition he can make good for the window owner in the proportion of 50-50 or better for the store.

Candies alone did not sell. Candies advertised through the pictures did. That's all.

Planting Items

Managers of theatres in small towns should not overlook the value of the personal news items. Most of the patrons are known to the management. Many of them come from out of town. Ask your patrons the news, when you get a chance, and turn these items over to the local newspaper. About one in five should be hooked to the theatre in some way, and the editor will pass these to pay for the others.

Saves Printing Bills by Working Well in Advance

John B. Snider, assistant manager of the Grand Theatre, Bessemer, Ala., sends in an idea not wholly new, but which seems to have been forgotten during the program shortage during the war.

The Grand gets out a weekly program of unique form. There is a daily change, so each display is on a separate slip 2¾ by 9 inches, each slip of a different tint, but none so much off the white as to detract from the type. One is white, one a light green with light pink, yellow, blue and white again. Apparently the stu is set to be later used in the newspaper work, since it is just column width. At the top each slip is given day and date. They are stapled to a thin cardboard slip eleven inches long, the excess length being turned over. It makes a handy reference list.

To ensure the programs being retained, the offer is made to give two tickets for any set of four consecutive backs. To ensure that the cards will not be acquired by the kiddies, the offer is confined to adults. No backs are redeemed if handed in by children.

Mr. Snider had these printed up for fourteen weeks in advance, and by doing this he got a price of $8 a thousand, using two thousand each week. This is lower than the usual cost, but with the press set for this job, it is simple to change the forms and run them all off.

Mr. Snider shows the right spirit when he writes, "I have, in the past, secured from your publication a great many ideas that have helped me in my work, and I thought this idea might do some other exhibitors as much good as it did me." That's the idea of this department. Take out all you can get, but, if possible, put something back. Don't be afraid to send in. There is no reason why **you** cannot think of something good.

Here Is a Display You Should Be Interested in

This display of the Ross Publishing Company is not an advertisement, but a suggestion to you. It shows their booth at the Merchandise Fair, held in the big Seventy-first Regiment Armory, New York, and is the first display ever made confined solely to motion picture publications at a merchandising exhibit.

It advertises the "Movie Mirror Books" gotten out by the company in conjunction with their "Who's Who on the Screen." Your interest lies in the fan-making possibilities of these publications. The small mirror books are devoted to single stars each and sell for ten cents. They are in the ten-cent stores all over the country, on news stands and in stores.

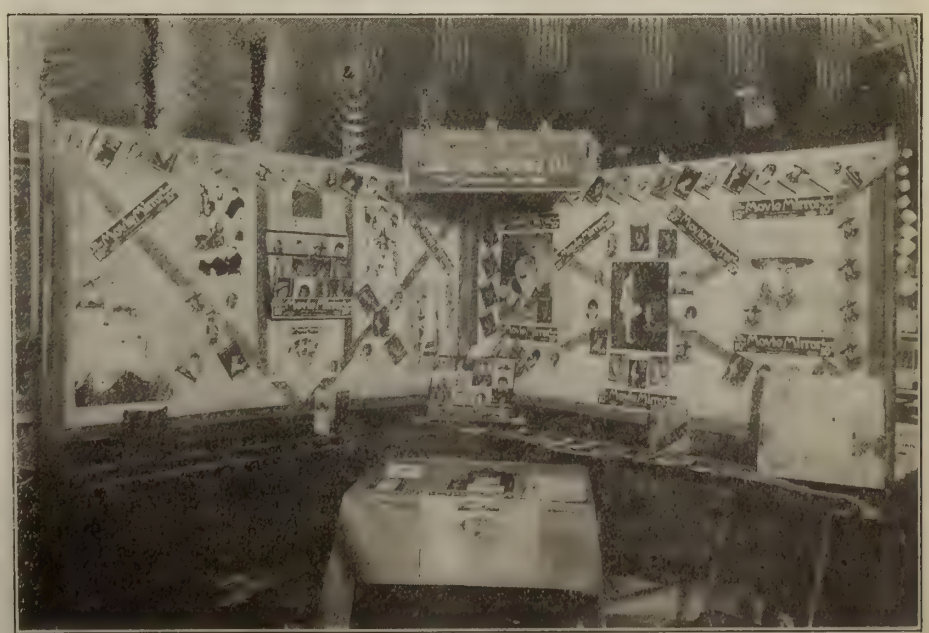
Fill a Window

If there is a store in your town take this picture down and show the suggestion for a display window, replacing the paintings with stills for your own coming productions or portraits of your own stars. Get them to make a drive on the books because it will help them and help you. The more you do to make fans or to confirm fans in their interests the better the grip you get on those fans as patrons.

Sell More Tickets

If you can sell more tickets through selling these books, don't worry over the fact that the Ross Company and the store get the direct money. As long as you get yours through them, let them profit, too.

There is another issue of twelve stars soon to be given publication, which will give 24 names, and they are all in the "Who's Who." Get them a window and give them showing space in your lobby on the bread-on-the-waters argument. It will pay.



DISPLAY OF THE ROSS PUBLISHING CO. FOR "WHO'S WHO ON THE SCREEN"

This booth was used at the Merchandise Fair, recently held in New York, to exploit the screen biography and the "Movie Mirrors" but the layout can be used for window displays by your own booksellers to make fans

Selling the Picture to the Public

Big Free Ballyhoo Had the Police Interested

If you were a policeman and your town had a crime wave and the Big Chief urged you to go out and pick up a couple of crooks before they bounced him off his job, perhaps you would be interested in masked men.

That's what happened the other day in New York in the Mount Morris neighborhood. All of a sudden the kids and some grownups took to masks. That these masks advertised "Fantomas" at the Mount Morris Theatre was a detail. The cops were more interested in the masks than in "Fantomas" and they scurried around until they came across a man in evening dress wearing a mask. He was followed by a boy who distributed similar masks to the passers by and by a million kids—more or less—each wearing an advertisement for this Fox feature.

It had the 116th street section of the town all worked up and everyone wanted to see "Fantomas," which crowded the Mount Morris dreadfully and made an awful lot of work for the cashier.

Blind Wives Drew Five Pages of Trade Hook-up

Figuring that not all the wives in Elizabeth, N. J., were blind, the Liberty Theatre rented "Blind Wives" from the Fox exchange and then went out and sold the merchants on five hook-up pages for feminine wares. The ads were large spaces and each carried cuts of Estelle Taylor and Marc McDermott, while some of them carried scene cuts as well. These helped the ads to prominence and at the same time gave the Liberty a huge display without appreciable cost. Six to sixteen hook-up pages were common for a time, but lately the one and two-page hook-up seems to be about the limit and this is the first big splash on this form of publicity that we have recorded in some time. It goes to prove that it can still be done if you get after it hard enough, and "Blind Wives" based on "My Lady's Dress" gives an ideal excuse for the drive.

Big Lobby Display Got Patrons Stealing Signs

The cutout heads supplied by the Pathe Exchange for George Arliss in "The Devil" were used by Frank L. Smith, managing director of the Rialto Theatre, Newark, as the basis of his lobby display. They were hung from the light fixtures and all other projections in the lobby and they proved so attractive to the patrons that they went home with them and the display had to be renewed several time a day. Smith didn't mind that. If his patrons wanted to help advertise the show, he was perfectly willing to supply the material.

Lobby in Red

His lobby was all in red, with red lights throughout, and it stood out like a barn fire in a thunderstorm.

He used the paintings for store windows, finding no difficulty in placing as many of these as he could obtain, and with plenty of newspaper work and billboard displays his only trouble was finding room for all of those who came.

A special feature of the production was the use of a special musical score which worked up to a climax in which only the drums and cymballs were used. It helped not a little to work up the dramatic interest to the big punch.

THIS IS OLD, BUT IT IS JUST AS GOOD AS A NEW ONE

Charles B. Raymond, exploitation man for Paramount in St. Louis, put a barrel on the sidewalk, took a bite out of an apple, put the rest in the barrel and labeled it "Adam's Apple." It's a small thing, but it made big money

Here's a Novelty

One of the Roth and Partington houses in San Francisco recently put on a novelty in the line of a musical act. The orchestra pit is so arranged that it can be raised for a production or sunk for the feature, and the big Wurlitzer console travels with the rest of the musical outfit.

The other day the organ came up to the top with Mary White, in a dress to match her name, seated on top of the console, singing "Margie." When the number was over she dropped down below the horizon line along with Harvey, the organist, and the organ itself.

The novelty and intimacy of the stunt stopped the show and put the number over like a big girl act.

Roth and Partington, who are joint directors of the California, Imperial and Portola, are always looking out for novelties, knowing that the unusual will get more attention than the cut and dried old stuff.

Only the other day, Johnnie Partington sent down for the Denishawn dancers, which, backed up by a fifty-piece orchestra, all the lights in the world and special scenery, put over Enid Bennett in "Silk Hosiery" to look like a million dollars.

And by the same token, if we had not kidded Ruth St. Denis years ago, when she tried to break into New York vaudeville as "Rhada" and got her angry enough to go to Europe, there might have been no Denishawn dancers for Partington to hire

Dig Out the Diggers

Get out the shovel and the pick, exhume the hoe and the spade from the cellar. It's going to begin all over again. Claud Saunders, exploitation chief for Paramount, has sent out a circular suggesting the revival of the buried treasure stunt for "Buried Treasure," the newest Marion Davies vehicle, and you might as well wise the kids right now that it is going to begin again.

It's a sure fire stunt and can be worked over and over again, but be careful where you bury the treasure and avoid damage and trespass suits. Vacant lots make good graveyards, but get permission from the owners first.

Good Old Stunt Retains All of its Stiff Punch

You can't beat the old-timers. Charles B. Raymond pulled an old-timer in St. Louis lately, and found that it was still the goods.

Raymond is exploitation man for Paramount in that district and he wanted something for "Forbidden Fruit." He happened to think of the old barrel stunt. He remembered that curiosity was responsible for "Forbidden Fruit" in the first place, and figured that it would work again.

He bought an empty barrel and a nice red apple. He took a noticeable bite out of the apple and put the remainder at the bottom of the barrel, then he put the latter on the sidewalk in front of the Majestic Theatre, East St. Louis.

Nineteen out of every twenty who passed the house looked in the barrel and grinned, for the fruit was labeled "Adam's Apple." Just that, but with "Forbidden Fruit" plastered all over the house, the answer was obvious. The only sign read "A look back into the beginning of time," and a lot of men seemed to think that they would find Eve at the bottom of things.

Selling the Picture to the Public

Postcard Teasers for Selling State Rights

Paul G. Smith, of the Capital Film Company, Chicago, believes in taking some of his own medicine. He has been selling "The Ranger and the Law" and reports that teasers sell as well to the exhibitors as they do to the general public.

The big idea in selling state rights is to get the interest of the exhibitor in something that is not on his regular program, Smith figured that a teaser would do it, so he sent out three, spaced three days apart.

The first simply asked:

"Has Lester been there?"

No one knew and no one cared particularly, but it helped pave the way for the second card, which read:

"Good Heavens! Have you seen Lester?"

That got more interest, and when a third card went on to tell that Lester was coming to town and to the other fellow's house if not to his, the average exhibitor was interested to the point of looking it up.

It got interest, and it made sales, and incidentally it probably sold the teaser idea to some of the exhibitors for their own use.

For Signs

If you cannot find a good sign writer, try the public schools. Most schools now have lettering taught in the art classes, and often you can get hold of a boy or girl with a natural bent for advertising. Offer ticket prizes for the best signs or tickets for any sign you can use. It won't cost much and eventually you'll land a good one. You'll get good work without paying much for it, and if you develop a comer you can set up a sign shop and give him a start in business.

With so much attention now paid to manual training you can not only get your signs, but perhaps some lobby displays if you cannot afford a house carpenter. And best of all, you will get credit with the school authorities for the aid you extend.

Nameless Window Display Hooked-up with Theatre

We promised not to use any more "Humoresque" displays unless there was a good reason. That's why we are using this. It works an old idea in a new way.

Two weeks before "Humoresque" played the Luna Lite Theatre, Marion, Ohio, Oscar Kantner, Paramount exploitation specialist for that district, dropped down and arranged a cutout display in the phonograph store window. He had a special title painted on to stretch across the base of the cutout, and he carefully refrained from telling where or when the picture might be seen. Curtains were used to convey the suggestion of the grand drapery of a theatre, and a couple of phonographs flanked the display. The signs read, "For your player piano" and "For your phonograph." Nothing more.

And just because he did not tell where the picture could be seen, everyone wanted to know about it and they watched the billboards and read the papers. The result was that everyone knew just because it was made difficult for them to find out—that it, it was difficult for a time, for the town was blown open when the proper period had arrived, but that was a week after the teasing was begun.

"Forbidden Fruit" was All Home Brew Material

Organizing his own hook-up window with the run of "Forbidden Fruit" at the Stanley, a Philadelphia grocer put into his window a huge sign reading "Forbidden Fruit."

The only other contents of the window were a tea kettle, some rubber hose, copper pipe, hops, malt syrup, raisins and "Belgian bees," not to mention a generous supply of brown sugar and dried cherries.

He did not add anything to the title, and he did not say what the stuff could be used for, but no one needed to take the full three guesses and the allusion was so apt that it did the grocer even more good than the Stanley, which did not seem to need a lot of help.

The stunt is so simple and so telling that it should commend itself wherever the De Mille picture plays.

Now Burlingam Knows it Pays to Use Exploitation

Dan Roche, of the Chicago Paramount office, has made a new convert to exploitation, and he has him sold for the rest of his life.

F. Burlingame, of the Opera House, Dubuque, had not been very strong for exploitation until Dan went to see him and sold him "The Restless Sex," "Something to Think About" and "What's Your Hurry?" in a string. "Something to Think About" was booked for a full week.

The "Sex" started things off to a new record, then the De Mille production ran for a week, with "Way Down East" for opposition at one time. It beat the earlier record and the Reid picture broke the daily average for the four days.

A double truck hook-up was used for "The Restless Sex," window displays for the De Mille, with the tie-up to the title, and the truck parade was what put over "What's Your Hurry?"

Revived "Copperhead" for Lincoln's Birthday

There's a hint to the exhibitor with a weather eye open for exploiteering possibilities in following the calendar.

The case was borne out recently by the Kerrigan Theatre of Jeffersonville, Ind., which took advantage of Lincoln's birthday to book "The Copperhead," and then engaged Oscar A. Kantner, Paramount's exploitation representative in Indianapolis, to stage the exploitation campaign for the picture's run.

The educational angle was the logical one to follow out, inasmuch as Jeffersonville is a very small community. By getting in touch with the heads of the educational department of Jeffersonville, Kantner was able to start an essay contest through the auspices of the Jeffersonville Evening News.

School children came in on it heartily. The patriotic angle made a tremendous appeal and the drawing power of such letters for the theatre was exemplified in that "The Copperhead" played to tremendous business. After the essays on "Lincoln," "Patriotism" and the theme of "The Copperhead" had appeared in the paper, every loyal Jeffersonvillian considered it a civic duty to see this picture, about which so much had been written.

There's one example of the benefit to be gained in following the calendar. It's true Lincoln's birthday has come and gone, but Arbor Day and Decoration Day are in the offing.

What have you planned for Memorial day?

NOTHING ABOUT THE THEATRE IN THIS WINDOW BUT——

Just because there was nothing, the crowd wanted to know where the play would be seen and watched the amusement advertising. One of the stunts Oscar Kantner, Paramount exploiteer, used in Lima, Ohio, to spill the beans.

Selling the Picture to the Public

Stanley Theatres Show Improvement in Form

The Stanley theatres, Philadelphia, are showing a decided improvement in their make-up. Formerly they ran to hand lettering and poor type display, but this 140 lines triple to put over the new Stanley is as pretty as you can get with the best hand lettering and yet has the legibility that

THE NEW STANLEY AD

comes only with straight type, no matter how good your lettering may be. Only two lines, the producer and title, are lettered in, and the rest stands out with the small faces doubled up to make reading easier. It would be difficult to pick flaws in such a space. The panel on the right is devoted to selling the new house idea. It is all set in six point, but there is no paragraph of more than three lines, most of them running only two, and the probabilities are that the entire panel will be read by all who are interested in theatregoing. Set as a solid bank, probably no one would

THE STANLEY JUNIORS

read it. Stanley advertisements in the past have not always been what they should have been, but this sort of display would be hard to improve. And the result is not confined to the new house, but runs through the entire string of Stanley theatres. The enterprise takes the better part of three columns for the various houses, the four next in importance getting a column and a half width and the rest being set single column. The second cut shows the four next below the leader. These, too, are set in type, but with three of the four spaces lettered for title and notched for type, with the result that all four are legible and inviting in appearance. Each drops about 40 lines and the copy is as carefully written as though each were a big display. There are only a few lines to each, but these lines are made to count. The remaining houses are all type and smaller displays, but they match in with the whole and the Stanley houses dominate the amusement space. Either they have a new advertising man or the incumbent has seen a great light, for now the Stanley supplies a model for the other theatres to copy no matter what form their spaces may take. It is a pleasure to look at the Philadelphia Sunday papers now.

—P. T. A.—

For the "County Fair"

For "The County Fair" a Brooklyn theatre is advertising that "a live white baby" will be given away at a certain performance. The stress upon the white suggests a human infant, but of course it is a white pig, as usual. It will make talk and can be played up even in the cities, for this Brooklyn theatre is one of the larger houses and not a neighborhood establishment.

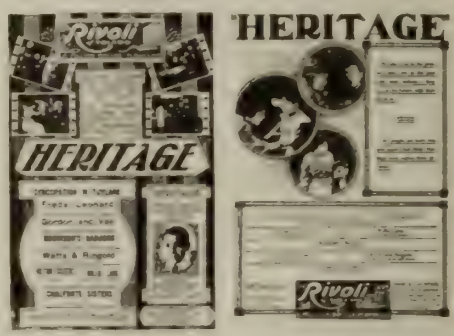
—P. T. A.—

"Black Beauty" Put Over to Limit in Hartford

This cross page tens put over "Black Beauty" to the limit at Poli's Capitol Theatre, Hartford. Mr. and Mrs. Chester went up for the opening on Sunday and made personal appearances, and there was a special matinee for children at a quarter to five each afternoon of the run. The layout is odd but effective, a combination of reverse and drawing that we do not recall having seen used before. It got a good strong black and so the title stood out well, but the artist wisely cut in for type for the other lines, and made certain that it would get over. This was the big noise of the season in Hartford, and nothing was left undone to play it to the limit, but this advertisement alone could have put the story over. Handled properly, "Black Beauty" should be one of the season's best sellers, with the wide distribution of the book at its back and with the appeal to the humane societies. It is all in the way it is handled. Poli's did very well, for Poli knows how to pick men and his houses are all well administered.

Works Two Styles for Each Big Attraction

Harold Wendt, of the Rivoli, Toledo, seems to work two styles of advertising for his big attractions, for several sets of displays give the same general result of one open and one crowded space. It may be that he has found that one style is better suited to one paper than the other, but from this distance there seems to be no comparison between the two, for that on the right is the superior in every way to that on the left. The hand lettering is very poor and



TWO CONTRASTING STYLES

serves further to confuse the space on the left, but it also hurts the lower part of the space on the right, the fill ins on either side of the signature. On the other hand, the choice of type for the panel on the right is exceptionally good, and should convert Mr. Wendt to the practice of mortising for type. This is a fine example of good and bad work, but it is odd that both come from the same management. In each case the vaudeville seems to get the best of it.

THE HARTFORD HALF PAGE FOR "BLACK BEAUTY"

Selling the Picture to the Public

Toronto "Kismet" Spaces Show Unusual Good Taste

Some of the best work the Regent, Toronto, has sent in is for Otis Skinner in "Kismet." About the best is that reproduced here, which makes the head of the star the attractor. This head, in its various drawings, has been about the best single character drawing yet given the advertisers and we have yet to se it fall down, but the Regent handles it with better than usual judgment. Breaking off the upper part of the

Toronto Engagement Begins MONDAY
The Photoplay EVENT of the SEASON ···
The Miracle of the Theatre's Art
OTIS SKINNER in "KISMET"
HAMILTON REVELLE HERSCHELL MAYALL
ROSEMARY THEBY ELINOR FAIR
LEON BARY
"The Market Place in Bagdad"
Cost $1,000,000 to produce.
REGENT

THE TORONTO SKINNER AD

space gives emphasis to the unusual nature of the attraction and sets it in a class by itself. This is even more marked in the full page, where the other advertisements frame in the white space and give it additional strength. The title is strongly marked and the text is brief and to the point. It drops a little more than fifteen inches across the seven columns and has all of the value of a cross-page space. The other display is twelve inches across the full page and uses a combination of the figure of Hajj with the scene where the old favorite makes her appointment with the beggar; the scene with the iris door. This is set to the left, and the title is carried in a reverse cut set diagonally on the page; the one point in the display we do not like. The text is even better than that in the cut reproduced, and if it did not sell the production it is because there are no amusement seekers in the Canadian metropolis. The Regent has done its best with this production, and it is a very good best, indeed. As a sort of preparation, the preceding attraction, "The Furnace," was handled in all type, to give the pictorial display the greater weight when it did come. It is difficult to write a poor advertisement for "Kismet," but it is not easy to write so good a one.

—P. T. A.—

Striking Double Decker Spoiled by Bad Division

The Allen Theatre, Vancouver, recently used a decidedly good double deck for "Earthbound." In cut matter, text and choice of type it was all that the most critical could ask, but the paper put it in the form so that when you opened the sheet one part came away from the other and you had to guard it as two separate sheets. There is only one place for a duoble-decker and that is on the double middle page of the section. Then the two halves cannot become separated. The Province may not have presses permitting two plates to be run as one, but it could at least have printed the display so that it would hold together. As it stands, when the paper is handled, it becomes two half advertisements and not a whole, and much of the effect is lost. The Allen does some unusually good work. Out there they do not figure by inches but by columns for the Sunday issue. All advertisements drop the full column and it is merely a question as to whether it goes three, four or five columns. It seems to be characteristic of the West that if they expand they go down the column instead of across the page, though the latter gives better results with most layouts.

—P. T. A.—

Roth and Partington Bat Over Another One

Roth and Partington, who jointly direct the affairs of the San Francisco Big Three, do such uniformly good work that it is not easy to select any particular space for commendation. If they were only as good as the average, they would be criticized for falling behind. But now and then they even get out of their own class with something so much better that it calls for comment

Imperial
Starting Tomorrow
HOURS
11:25-1:40-3:55-6:10-8:25-10:40
2:30-4:45-7:00-9:15
WE DO NOT ADVISE THE ATTENDANCE OF CHILDREN
NEW YORK SAYS—
"unquestionably the greatest legitimate dramatic production the screen has ever seen!"
It is Cosmo Hamilton's brilliant society novel "His Friend and His Wife" brought to life — by
LOIS WILSON - LILA LEE - JACK HOLT & CONRAD NAGEL
SEVERI PROLOGUE
WILLIAM DeMILLE'S PRODUCTION
"Midsummer Madness"

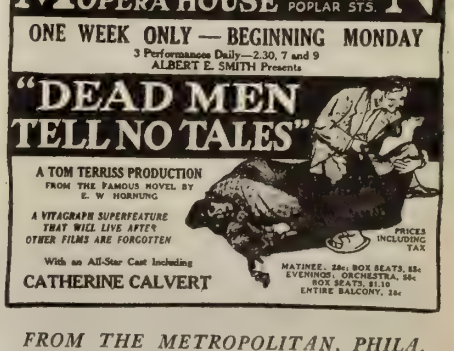
ROTH AND PARTINGTON'S BEST

and this section from a recent display, advertising "Midsummer Madness" at the Imperial, is in that class. If you can give one quick look at that drawing and not feel that you want to see the play, you have lost your keenness of perception. It is not the talk which is going to sell the patron, it is the charm of the picture in conjunction with the title. That sketch lives the play. You see the moon, the man and woman and the title and your hand reaches down into your jeans. It is a harmonious whole and a self-seller. There is some good talk, but you are sold before you start to read—if you do read, for the background makes reading difficult. On the left is a warning that they do not advise the attendance of children. We do not believe that the modern child will learn much from any motion picture, but the point is well made, for this is not a story to interest normal children and the abnormal ones should not be encouraged. But the big point is that this is one of the best unions of title and design we have ever shown. It's even above the Roth and Partington standard. It suffers in the reduction, but you can't spoil it.

—P. T. A.—

Reverse Cuts Work Well for "Dead Men" Displays

Following the lead of the Vitagraph Company, which has provided a large number of reverse title cuts for "Dead Men Tell No Tales," the artists who prepare individual displays show a preference for the same idea. It works with the title better than most, and most of these strips have been lettered in imitation of the company cuts, which put the title over solidly and without thin lines, which might become lost in the printing. All of them use a solid letter, very little of the Gothic idea, and they stand


METROPOLITAN OPERA HOUSE BROAD AND POPLAR STS.
ONE WEEK ONLY — BEGINNING MONDAY
3 Performances Daily—2.30, 7 and 9
ALBERT E. SMITH Presents
"DEAD MEN TELL NO TALES"
A TOM TERRISS PRODUCTION
FROM THE FAMOUS NOVEL BY E. W. HORNUNG
A VITAGRAPH SUPERFEATURE THAT WILL LIVE AFTER OTHER FILMS ARE FORGOTTEN
With an All-Star Cast including
CATHERINE CALVERT
PRICES INCLUDING TAX
MATINEE, 25c; BOX SEATS, 55c
EVENINGS: ORCHESTRA, 50c
BOX SEATS, $1.10
ENTIRE BALCONY, 25c

FROM THE METROPOLITAN, PHILA.

out even where the ink does not give a solid black. This seventy-five lines across there is from the Metropolitan Opera House, Philadelphia, which puts the message over nicely. The space is not crowded, but it tells enough to gain interest, and the very fact that it plays the Metropolitan is more or less a recommendation. It takes something unusual to fill that big house.

—P. T. A.—

Follow Hyman

Eddie Hyman, of the Brooklyn Strand, is making himself solid with the schools by donating to the art classes his used lobby stills. A set is given to one school and the next set to another, each in turn. As the schools are specializing in sign lettering, as a result of the preparation of the signs for innumerable war drives and later for charitable affairs, unusual lettering is eagerly sought by the teachers, and an additional lettering, "Presented by the Strand Thea-

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Selling the Picture to the Public

tre," gives these signs a permanent advertising value, both visual and verbal. If your lettering is better than usual, ask your own schools if they want the best examples—if they have not already asked you. We know from the teachers that the Hyman stunt is greatly apreciated.

—P. T. A.—

It Is Not Always Size Which Sells the Best

Howard G. Ramsey, of the Royal, El Dorado, Kansas, sends in three advertisements for "Heliotrope." One is a full three columns and the other is a full fours. The third is a three-elevens, but the smaller probably sold more tickets than the other seven columns combined, for the large spaces were straight advertisements while the other was a signed card, set in a rule work panel. It sells the play entirely on words, but the words are well chosen and the unusual form gives to the thirty-three inches a punch that the eighty-inch space lacks. The large displays helped put the picture over, but we think that the bulk of the selling was done with the card. Of course, the card cannot be used regularly or it will lose its punch, but used now and then it will knock out the most elaborate cut display ever framed, as Mr. Ramsey probably knows.

—P. T. A.—

Detroit Twin Houses Now Spread Across the Page

Detroit theatres are gradually increasing their displays and the Madison and Adams, the Kunsky best bets, now go straight across the page where four or five columns used to be the limit, and the width brings a corresponding increase in the drop, which is now around 125 lines. This twin space shows a model layout and the two cuts give a sharp contrast. The panel just below Miss Pickford's picture is a personal statement from Mr. Kunsky, which reads: "I bought this picture for the Madison because I believe it to be the finest Mary Pickford has ever made." This puts the attraction over without much talk. It means more than a column of adjectives. Howard Pierce is keeping his work right up to date, or at least we presume that Mr. Pierce is still on the job.

Philadelphia Programs Show Great Improvement

Lew Goldstein, of the Rialto Printing Co., Philadelphia, who is official printer to most of Philadelphia picturedom, sends in his semi-annual batch of programs. Some time ago he wrote that he was putting in a new line of ornamental work, mostly borders, and the new jobs show the result of this dolling up of the plant. About the prettiest program of the lot is his layout for the Astor, apparently a drawn design, done in two colors. This is a new house and for

THE ASTOR DESIGN

the opening he used a larger sheet and extended the page by the very simple expedient of centering the design and then using a single line below to extend well beyond the margin of the design. This single line—a catchphrase—ran an inch and a half beyond and justified the use of the larger page without additional cost for a larger cut. It's a good stunt to keep in mind if you want to use your own cuts on a larger sheet. The Astor has an inside page design to cover the double width, matching the cuts used for the front and back. This is a two-color job. Most of the programs follow the general plan repeatedly shown in these pages with a double middle for the program for the week, the underline on the back and an attractor on the front, not always a portrait. The styles vary as to size, but the general layout is that which Goldstein has found to give the best results. He has been doing nothing but theatrical printing for years and he knows what works best. In the line of novelties he sends in a throw-away card offering a matinee ticket to any boy who will bring his dog to the Locust Theatre to see "The Soul of Youth." Some of the kids saw the show the first day and then rented out the dog to less fortunate companions. Another idea is a modification of the "summons" to the program. It does not copy the usual legal document, but is headed "Subpoena" in large letters with "The public vs. Mme. X," below, with, "Trial takes place Monday and Tuesday," with the dates. It is a good adaptation of the idea, and while it does not deceive anyone, it does command extra attention for this issue. It's worth while trying it. And speaking of programs. If you use a rule and border design, get a good lock-up and then send it over to the electrotyper for a plate. This ensures a better lock-up than you will always get with the loose metal. You can have it mortised for cuts or type, and by getting two or three you do not have to fear a "batter" or destruction of the form by some of the type riding up and smashing the rest of the form. Get something really good and then make it permanent.

—P. T. A.—

Here's Another

A. C. Raleigh, who edits Screenland for the Jensen & Von Herberg houses in Portland, and gets out a really readable magazine, writes that his ushers report that when patrons are asked where they want to sit they usually reply, "About half way down." He thinks that this is about the right location. Possibly he has forgotten the other chap who was asked by someone back of him to "Sit down in front" and was fatally injured trying to comply.

—P. T. A.—

Spend a Little Money for a Program Cover

Program covers are, or should be, made but once. Spend enough money on the drawing to get something really good. Dozens of covers come to this desk which are poor merely because cheaply done. It seems that incompetent artists delight in figure studies and produce semi-draped figures with legs like percheron truck horses and faces apparently drawn from the wax dummies in a second hand clothing store. Another twenty-five dollars would have brought a real drawing that would be some indication of the class of the house. If you cannot get a good artist, get a good letterer, then make him cut and paste in his figures, selecting these from catalogues, prints or wherever you can find them. Let these be pasted on the sheet and the lettering and formal design drawn to match, but don't use a bow-legged goddess to typify the excellence of your entertainment. If you can't get good figure work, don't use figures. A plain paneling of rule work is infinitely to be preferred to a club footed divinity with crossed eyes, and yet even the better class of houses offer programs little short of monstrosities and seem to retain their complacency.

TWIN DISPLAYS FROM DETROIT

Robertson-Cole's Los Angeles Studios Completed; Cover More than 16 Acres

SIMULTANEOUSLY with the completion and occupation of the Robertson-Cole home office building, 723 Seventh Avenue, New York City, comes word from Los Angeles of the completion of the Robertson-Cole Studios, which were begun in the spring, and part of which was first used several months ago. The entire plant, one of the most complete in the world, is now virtually finished and functioning throughout.

The studio proper covers a little more than sixteen acres fronting on Melrose avenue and Gower street. The studio has a frontage of about thirteen hundred feet on Gower street. There are eight enclosed stages with a floor space ninety-five feet wide and 175 feet long, with scenery dock alongside and with an overhead clearance of twenty-eight feet, which affords ample room for the largest settings. Should necessity arise requiring a greater space for interior settings the stages are so constructed that sliding doors along their sides may be opened, thus making it possible to carry the setting over two of these huge stages.

Efficient Lighting

A network of bridges, equipped with electrical connections at given points permits overhead spotlights to be placed at such angles as to secure any lighting effect that is required. Beneath the floor of the stage is a large concrete tank that can be used for water scenes or for such scenes that require a stairway leading down from the level of the action that is being photographed.

A scene dock furnishes ample space for the storage of scenery and the properties required during the making of a production. Near the front of the stage is located the director's office and offices for his assistants, together with a dark room and repair shop for the camerman. Each stage has its own cutting room and projection room located in a separate building between the stages.

A 15,000-volt line comes into the grounds. The wiring of the entire plant is laid underground. Lights of every description are in readiness at all times, so that no matter what a director may wish to obtain his equipment is always at hand.

There are no dressing rooms on the stages proper. But, following out the policy of keeping each company as an individual unit, a dressing room building stands directly in front of each of the stages. The upper floor of these dressing room buildings contains ample dressing rooms for the cast and the extra talent, while the lower floor has space for office purposes and the star's suite at one end. The star's suite consists of a reception hall, a dressing room, private bath and reception room. In this reception room the stars can receive callers without having to take them onto the stages or into their dressing rooms.

Comfortable Dressing Rooms

They are furnished with every comfort and a private door leads from them into a picturesque garden. Here the stars can rest between scenes, away from the dust of the manufacturing buildings as well as away from the heat of the studio lights. Each of the gardens is different. Sessue Hayakawa has a Japanese garden, Pauline Frederick an old-fashioned New England garden, etc. While these gardens provide the various stars an ideal place to rest, they also prove valuable for background for many exterior scenes for pictures.

Directly behind the stages is a paved roadway, twenty-eight feet wide, which leads from the freight entrance on Melrose Avenue, directly through the centre of the studio. Runways lead from this drive into the various stages, making it possible for the trucks to carry their loads right to the point on the stage where their deposit is required.

On the other side of this roadway are the various construction and service buildings. There is also ample space for the many exterior settings such as streets. In this space was placed the mammoth exterior setting that was required for the Robert-Cole production of "Kismet," one of the most elaborate settings that has thus far been erected for picture purposes.

Centrally located, so as to be accessible to all the stages, is the mill and carpenter shop, which covers a floor space of 13,440 feet. Here the rough timbers are brought in from the lumber yard, which is directly back of it, and cut to the proper sizes and shapes to be used in the making of scenery, furniture, or whatever is required. A machine shop also forms a part of the studio equipment.

Gymnasium a Feature

In the wardrobe building are the costume making department, the designing department, the storeroom for the costumes and large dressing rooms to be used when mob scenes are to be made.

A large gymnasium is one of the features of the new studio, with a professional trainer in charge. An emergency hospital is in constant readiness to take charge of accident cases. This is in charge of a competent physician.

The various buildings are so located that the construction departments are equally accessible to all of the stages. The technical departments are not only located where they are convenient to officials, but are equally convenient to the construction departments and the stages as well.

The exterior of the big plant shows no hint of the mammoth working organization, for it is artistic in the extreme. Back of those gardens and stone walls however, is a motion picture studio that promises to hold its place for a long, long time to come as one of the most efficient plants of its kind.

Exhibitors Protest Resumption of Tax

Exhibitors of Hull, Quebec, together with civic officials, have protested against the proposal of the Quebec Provincial Government to resume the collection of the amusement tax which, at present, is being collected by municipalities in the Province to be devoted to local charities. It has been intimated that the Quebec Government desires to return to the war-time plan whereby all revenue derived through the tax will go to the Provincial treasury. Two years ago the Provincial authorities abolished this system and gave all cities in the Province the right to collect the assessment providing the money was devoted to charity purposes.

A NEW GENERAL VIEW OF THE ROBERTSON-COLE STUDIOS IN HOLLYWOOD, WITH THE "KISMET" SETS IN THE CENTRE BACKGROUND

At the right is shown the property room at the studios

CLOSE TIES OF FRIENDSHIP
Gloria Swanson adjusts the bow tie belonging to Thomas Meighan. They are both Paramount stars

Circuit Offices to Move

R. D. Craver, owner of the First National Franchise for the Southern States announces that on April 1 the main offices of the Associated First National Pictures of Virginia will be located in Charlotte, N. C., instead of Richmond, Va., where they have been since the origin of First National. Arrangements will be made whereby the Virginia territory will be served fromt he Washington office, the Charlotte office serving North and South Carolina and eastern Tennessee. Atlanta office will continue to handle Georgia, Florida, and Alabama.

Press Clubs Affiliate

Before returning to England this week Leila Lewis of the organization committee of the Film Press Club of London, addressed a communication to Bert Adler of the Associated Motion Picture Advertisers of New York, asking whether the latter body was serious in wishing to link up with the Press Club of London. Mr. Adler immediately placed the letter before the A. M. P. A., which body voted for such an affiliation which will likely be consummated at the first meeting of the Film Press Club of London following Miss Lewis' arrival home.

Donates to Charity

As a means of benefiting local charity, and at the same time smothering any adverse criticism, a plan which was tried out by the Avon Theatre in Watertown, N. Y., for the first time three weeks ago, is proving most successful. The theatre donates 10 per cent. of its receipts each Sunday to any charitable organization which may be named by the Watertown Chamber of Commerce. Last week, the Jefferson County Orphanage received the benefits of the scheme and on Sunday, February 20, the receipts will go to the St. Patrick's Orphanage.

Heads Pathe in Buffalo

W. A. V. Mack, former manager of the old General Film and Mutual exchanges in Buffalo, has been appointed manager of the Pathe office in that city. Mr. Mack has not been in Buffalo for several years, having been associated with Select in various parts of the country. He succeeds E. C. Blakeman, who has been at the Buffalo office but a short time.

Fourteen Original Photoplays by Big American Authors Have Been Written for Goldwyn Production

THAT the Goldwyn Pictures Corporation is adhering to its announced policy of producing original stories by foremost American authors, is revealed by an analysis of the list of new subjects selected for production immediately following those now in preparation at the Culver City Studios.

Out of the nineteen stories named, eleven are original screen material furnished by members of the Goldwyn Eminent Authors group now located at the studios, and by other noted writers who have been engaged to contribute to the Goldwyn program, including Rita Weiman, Katherine Newlin Burt and Alice Duer Miller. Two original photoplays have recently been completed, Gouverneur Morris' "A Tale of Two Worlds" and Gertrude Atherton's "Don't Neglect Your Wife," and Rupert Hughes' "Dangerous Curve Ahead" is also nearing completion, making fourteen originals either completed or in prospect.

It is also announced that a number of the authors will remain at the studios during the production of their works so that they may co-operate with the directors. During the past few months, with Rupert Hughes, Gertrude Atherton, Gouverneur Morris and Mary Roberts Rinehart all located at the studios, this co-operation has brought excellent results and is being encouraged by Goldwyn.

Rupert Hughes has written two more stories directly for the screen, "From the Ground Up" and "The Wall Flower;" Leroy Scott has written two, "The Night Rose" and "The Mother;" Charles Kenyon has written two, "The Alibi" and "Beating the Game," the latter for Tom Moore; Elmer L. Rice has written an original for Will Rogers, "The Arizona Romeo"; Rita Weiman, a new member of the Eminent Authors, has contributed one original thus far, "The Grim Comedian;" Mary Roberts Rinehart is working on "Jane," and Gouverneur Morris has contributed "The Ace of Hearts" and "Until Death Do Us Part." All of these titles are subject to change.

Katherine Newlin Burt, already represented on the Goldwyn list by two photoplays made from her novels, "The Branding Iron" and "Snowblind," is writing an original scenario. Alice Duer Miller is also going to do an original for Goldwyn.

Reports Are that "The Devil," Starring George Arliss, Is Still "Packin' 'Em In"

ACCORDING to the latest reports from Pathe Exchange, "The Devil," with George Arliss in his famous stage role, continues its unrivaled record of attendance. Audiences "packed like sardines" are reported not only unanimous in their expressions of approval, but as reacting more powerfully to the drama and the consummate acting than to any other picture feature recently screened.

This, in effect, is the report received from the Mark Strand in Albany, where during th three days of the run of the picture the crowds seeking admission were larger than ever before in the history of that house.

A similar report was received from Frank L. Smith, managing director of the Rialto Theatre in Newark. A telegram from Cleveland, Ohio, tells how the film was received in the Middle West. Two of the largest houses in that city were needed to accommodate the crowds whose anticipations had been aroused by reports of the New York opening. These were the Strand, in the heart of the downtown section, and the Metropolitan, a "neighborhood theatre."

In Cleveland, as at Albany and in New York City, it was not so much the capacity size of the audiences as the character of their manifestations of approval that lifted the Arliss feature into a class by itself, Pathe says. There was observed the gripping effect of a splendidly staged screen drama acted with an amount of power and fineness throughout, seldom seen in a motion picture.

Woody Says Films Must Have General Merit and Not Depend Simply on Stars

WHILE even the most optimistic of us realize that as yet no one has produced the "perfect picture," says Realart, it is nevertheless interesting to hear the views of representative men of the industry as to just *what* compromises that much coveted achievement.

John S. Woody, general manager of Realart, has some very definite ideas on the subject, ideas well worth more than cursory consideration.

"We have arrived at a time now," said Mr. Woody, "when the general public patronizes, views and approves a picture on its general merit. The era when the success of a production depended solely upon the personal popularity of some single member of the cast, is past.

"Organizations which are succeeding in a large way, are those which are directing their efforts toward one hundred per cent productions and which recognize fully the importance of all factors of the art; the story, direction, cast personnel, and general production quality.

"Given the foundation of an excellent story; possessing those desirable traits which lend themselves readily to exploitation; adapted to the screen by experts in scenario construction and continuity; portrayed by casts of which every individual is an artist of real ability and proven popularity; directed by men who are thoroughly in sympathy with their work and past masters of screen expression; clothed in settings which, in every way ,preserve the illusion of the story;—given all these components, plus high quality photography and laboratory work and you have what nearest approaches a perfect picture. It is pictures which measure up to this standard which Realart is striving to make."

Arcadia Theatre Sold

The Arcadia Theatre, 320 South Broadway, Baltimore, which has been operated by Wolfe Miller for some time, has been sold by him to Benjamin Dishner, through H. J. Skrentny & Son, for $6,000.

Elmer R. Pearson and Paul Brunet See Only Brilliant Outlook for Industry

TWO of the ablest and most active human factors of progress in all that concerns the welfare of the motion picture industry are now on record with a message that should completely dispel the gloom which lately has been felt and expressed by many who, lacking accurate information, were unable to read the signs of the times, says Pathe.

This message is not issued by any "arm chair" Professors of Optimism. It comes from self-created forces in the front ranks of authority and influence in the great world of pictures, and is based upon facts gathered at the expense of thousands of miles of personal travel to and from the fountain heads of all such facts.

A few weeks ago Mr. Paul Brunet returned to Pathe headquarters in New York City provided with first hand information regarding conditions at this country's important centres. The result of this mission of intelligent inquiry was a widely published statement effectually and definitely disposing of the sensational printed declaration that picture production was "paralyzed."

A Brilliant Future

On the contrary, Mr. Brunet discovered the most healthful of all possible conditions —the existence of a general and sound policy of preparing for a brilliant new era by correcting the fault of over-production.

So much from the production angle. What about the consumption situation? What is the feeling of that powerful contingent depended on to absorb the product of the studios—the exhibitors with their close touch with the public and their heavy investments and overhead expenses? Here enters the result of the first hand investigations which complete the present message of confidence.

In the interest not only of Pathe Exchange, but of the whole picture industry, Mr. Elmer A. Pearson, director of exchanges, had been not less thorough than President Paul Brunet in his personal quest of facts influencing the present and immediate future of distribution and exhibition.

Important Object

His visits to the exchanges under his control in all sections of the country had the more important object of bringing him into personal contact with representative exhibitors.

"In starting on this tour of investigation," said Mr. Pearson on his return, "I was actuated by on feeling of alarm. The reports from our various branches had been almost uniformly satisfactory. It seemed to me that a temporary lack of confidence was due rather to psychological than material causes.

"I found the exhibitors less affected by the wave of pessimism than anybody else. They were going right on building fine, new modern picture theatres, and eagerly on the lookout for more of the higher class production. Their houses were well-patronized. Very few exhibitors had observed any diminution of attendance traceable to disturbing labor conditions, or to any other cause.

"But this might be called the negative result of my inquiries. There was, however, a positive result which took me a little by surprise, while it gave me the delight of a great and fortunate discovery. This discovery disposes in a very great degree of the contemptuous charge of 'commercialism' so often made against distributors and exhibitors of motion pictures.

"It has become fashionable in certain quarters to declare that picture exhibitors make it impossible for producers to give any part of their output the dignity of 'literature,' in the sense that the stage is a literary medium.

"They are accused of blindly pandering to the lowest level of public taste in order to insure the keeping of their houses filled, and of denying the possibility of any profit resulting from the display upon their screens of great drama sumptuously staged and consummately acted. That this charge is unqualifiedly false, is proved by the prompt and enthusiastic acceptance of 'The Devil,' in which all the elements entering into the presentation of great drama, either on stage or screen, are markedly present. And 'The Devil' with Mr. Arliss is by no means the only example.

"This, however, is not the discovery referred to. What I have reference to is a development now past the germ stage which marks the entrance of the industry into a new and brilliant era which soon will find every city of consequence supporting one or more motion picture houses virtually dedicated to the exhibition of pictures characterized not only by highly capable direction and acting, but by their literary merits.

"Playgoers in the larger cities are familiar with this classification of theatres according to the general character of the attractions presented. The amusement-seeking public naturally classifies it as the different classes each forming a community of intellect and taste sedulously cultivated and catered to by a given management, or by several, according to the size of the community.

"Thus the name and location of a certain theatre defines in a general way the nature of the attractions it offers, and while it continues to deserve it, enjoys a steady and loyal support.

"The existence of a similar classifying process in the case of picture houses is a highly favorable indication. It promises due attention to and appropriate rewards for every legitimate kind of picture production. So far as he can be such without disturbing program requirements each exhibitor becomes a specialist, and he can count on the loyalty of the community of taste of which his theatre becomes the habitual rendezvous.

"In every city or town of any consequence there is, and will continue to be, a profitable audience for worthy examples of every legitimate species of picture production—not excepting those of the highest art and literary excellence. Those who cry 'wolf!' when there is no wolf do not change the essential facts, they merely delay a general and concrete return of confidence."

Innovations in Titles Announced for "Sacred and Profane Love," a Film Production of Bennett Story

THOSE who have come to the belief that motion pictures have exhausted all possible channels of novelty, of advance, will need to revise their judgment, according to advance reports of a striking new development which will first make its appearance in "Sacred and Profane Love," an Elsie Ferguson Paramount Picture produced by William D. Taylor, says the releasing organization.

Narrative titles superimposed upon actual scenes have been evolved by Producer Taylor and Cinematographer James C. Van Trees as a means to "put over" title ideas more forcibly than has been possible by previous methods.

Under the new system the people and set under discussion are seen soft-focussed in the background back of the title—thereby giving the mind two methods of absorbing the title idea.

For instance, there is the great concert scene in which Conrad Nagel, as Diaz, plays to an audience in which Miss Ferguson, as Carlotta, is the most enraptured observer.

How It Is Done

The title flashes on, "So Diaz weaves over them the enchantment of Chopin and himself, vibrating nerves to almost unbearable ecstasy, filling every corner of the hall with silver and gold of sound." Through the words one sees Diaz at his piano and the audience bending forward, interested and expectant. At the close of the title the words flash out, the scene comes into clear focus and the action goes on without a break.

On seeing the new device for the first time, Edward Knoblock, noted dramatist, said, "It is the cleverest scheme for increasing the continuous flow of a screen story that I have ever seen."

Also the new system is saving of footage for often minor bits of action may be merged with a title—instead of showing both action and title separately as has been done before.

This is shown in the scenes after Carlotta finds Diaz in a Parisian absinthe resort. Under the old scheme footage would have been wasted by title and action shots. Under the new, one sees the title, "Carlotta's cheeks burn may times before they reach the house" and between the letters one sees the woman escorting Diaz to his tenement. No more extended treatment of this episode is necessary.

Obviates Waste Footage

Along the same line is a "split screen" treatment of presenting character of the photoplay. The character is seen sitting or standing on one side of the screen while his name and description is on the other—again obviating waste footage through the old system of separate title and introductory action.

These new developments are just part of the many things incorporated in "Sacred and Profane Love" to make it an exceptional production. Miss Ferguson plays the same role in which she scored so heavily on the speaking stage—with the added important scenes possible to the enlarged view of the picture camera. Julia Crawford Ivers wrote the scenario. Playing the leading roles of Diaz and Ispenlove are Conrad Nagel and Thomas Holding. Nothing has been left undone to put the great Arnold Bennett story on the screen in a manner fully worthy of its importance, it is said.

"SEND ME AN EVENING GOWN ALSO"
Pauline Starke in "A Connecticut Yankee In King Arthur's Court" being released by Fox

Form Advertising Body

Formation of the Western Motion Pictures Advertisers, an association for the purpose of elevating standards of motion picture publicity and advertising, was announced this week. The association has a charter membership of 35 local film men, representing practically every producing organization operating here. The officers are Ray Leek, president; Arch Reeve, vice-president; Ray Miller, treasurer, and John McCormick, secretary. The board of directors is composed of Pete Smith, Mark Larkin, Richard Spier, Bradley Smollen and Adam Hull Shirk.

Stahl Secures Desmond

John M. Stahl has secured William Desmond for one of the principal parts in his initial independent unit production, "Muffled Drums," which Louis B. Mayer will present through First National. Mr. Desmond, who is a star in his own right, was induced to join the all-star cast of this picture because of the wonderful opportunities offered him in an unusual role and because "Muffled Drums" is to be filmed on such a lavish scale as to make it one of the foremost productions of the new year. Barbara Castleton has been engaged as leading woman.

Theatre Manager to Wed

The engagement of Miss Viola Jacoby to Charles Morris Pincus, manager of the California Theatre, San Francisco, has been announced, the wedding to be a June affair. Mr. Pincus is a nephew of Ralph Pincus, of the Columbia Theatre, and Sol Pincus, assistant manager of the Imperial Theatre, and is one of the youngest theatre managers on the Coast. He began his theatrical career at the Portola Theatre and was transferred to the California with the opening of that house, becoming manager more than a year ago.

To Manage Strand

Crandall's Strand Theatre, Cumberland, Md., is now under the management of L. A. McCracken, who managed the Liberty Theatre in that city for fourteen months before it was sold. He succeeds John J. Stump, who recently resigned and was appointed by Harry M. Crandall, of Washington, D. C., owner of that theatre.

First National Answers Theatre Owners' Recommendation on Price for "The Kid"

IN a statement, issued this week, Associated First National Pictures, Inc., exception to the action of the New York Theatre Owners' Chamber of Commerce, in recommending to its members that they "comply with the terms and conditions of the contract with First National for the Charlie Chaplin picture, 'The Kid,' and call upon First National to do likewise, and further recommend to its members that as a matter of co-operation with First National they play additional days at contract prices wherever possible."

First National terms the action "unfair." It argues that scores of exhibitors throughout the country have "cheerfully agreed to waive existing contracts," adding that "these exhibitors have accepted a price in keeping with the additional box office value of the picture to them, and the unusually heavy cost of 'The Kid' to First National." Among these exhibitors are B. S. Moss, Nicholas Schenck, acting for Marcus Loew, and Ben Levine, for William Fox, and First National points out that Loew, Fox and Moss are members of the Theatre Owners' Chamber of Commerce committee making the recommendations objected to.

Argues Merit Warrants Price

After pointing out that the Chaplin contract calls for eight two-reel pictures at $125,000 each, the statement on "The Kid" continues: "It was instantly recognized that to expect Mr. Chaplin to deliver this picture to First National on the terms of the original contract would be manifestly unfair to Chaplin, and at variance with the spirit animating First National as an exhibitor organization. . . .

"First National agreed to pay Mr. Chaplin a price for 'The Kid' which would be fair to him and which . . . the exhibitors could afford to pay because of increased volume of business 'The Kid' would bring to their theatres.

"Associated First National Pictures is not asking the individual exhibitor to do anything which it has not been willing to do itself, as shown by the fact that its franchise holders have agreed to increase rentals on 'The Kid.' It is merely asking the exhibitor to observe the same spirit of fairness and justice in regard to the rental price of the picture that its purchasing committee exercised when obtaining the production for the benefit of its franchise and sub-franchise holders.

Provision for Rental Increase

"There is in the existing Chaplin contracts a provision for a 25 per cent. increase in rental price for each possible additional reel in any Chaplin production. An examination of the circumstances will show how totally inadequate this provision would be if applied to 'The Kid.' The 25 per cent. increase clause was intended simply to protect First National should any Chaplin release prove to be in, say, three reels instead of two. And it was so fixed because a three-reel picture was still a short subject, from the exhibitor's standpoint, and he would be required to book a feature to round out his program.

"No exhibitor would expect to obtain any six-reel feature at a rental price equivalent to twice what he would pay for a two-reel comedy. Why should any exhibitor make such a demand in this instance?

"Six months ago, if First National had been so disposed, it could have cancelled every outstanding Chaplin contract, returned deposits thereon and put itself in a position to take advantage of the present situation."

The statement declares that "if exhibitors insist upon it after the unfairness of such a requirement is made plain to them," First National will "live up to the letter of existing contracts for 'The Kid.'"

Notable Audience Jams Ritz Ballroom to View Metro's "The Four Horsemen"

METRO'S "million-dollar picturization" of Vicente Blasco Ibanez's famous novel, "The Four Horsemen of the Apocalypse," was exhibited for the first time in New York the evening of February 10, at a special private showing held in the ballroom at the Ritz-Carlton Hotel. Early next month this super-photodrama, a Rex Ingram Production, made from a screen adaptation by June Mathis, will have its public premiere at a prominent Broadway theatre.

A distinguished audience, including prominent literary folk, newspaper and magazine editors, and reviewers, artists, publishers and notables of the film industry, attended the private showing. An interesting coincidence in connection with the showing was the fact that Senor Ibanez, the Spanish author of the celebrated novel, had his first view of the film version almost simultaneously across the Atlantic.

Senor Ibanez is in Nice, France, and recently Metro sent him by special messenger one of the first finished prints of "The Four Horsemen." A special showing in Nice was arranged and Thursday evening Senor Ibanez and a group of his literary friends saw his novel on the screen at approximately the same time it was being shown at the Ritz-Carlton in New York.

Intense interest in the Metro picturization of "The Four Horsemen" has been aroused throughout the United States because of the success of the novel as an unprecedented "best seller." Already the book has passed its 160th edition and its legion of readers in this country alone numbers more than 10,000,000 persons. Besides, it has been translated into half a dozen different languages from the original Spanish and has won the distinction of being one of the most widely read books in the world today. The picture was six months in the making, during which all film production records were shattered and it is expected to set a new mark in the annals of the photodrama.

Van Horn Resigns

C. M. Van Horn, for more than two years assistant manager of the Minneapolis Pathe exchange, has tendered his resignation to C. W. Stombaugh, the manager. The resignation, which is effective immediately, has been accepted. Mr. Van Horn, prior to his connection with Pathe, had extensive experience in the city in business management. His plans for the future are not yet determined, he announced.

Rubbernecking in Filmland

Cinematographers and Sid Grauman Provide Week of Many Social Activities

By GIEBLER

A WEEK of intriguing incident, a week flavored with festivity, a week reeking with romance. Carl Laemmle and W. W. Hodkinson came to town; Samuel Goldwyn, Oliver Morosco and M. C. Levee, Brunton factotum, departed for the East; Doug Fairbanks busted a thumb doing stunts for his new picture "The Nut;" Ham Beall busted into public notice with a wine colored (dago red) walking stick; Louis J. Gasnier lost his tonsils at the hands of a doctor, and Victor Schertzinger lost his Sunday go to meetin' shirts at the hands of a porch climber.

Norman Dawn, Universal director, and Miss Katherine Madden of the Universal City scenario department, were united in the bonds of holy matrimony. Tom Moore acknowledged the truth of the rumor that he and Rene Adoree will shortly step off together, and official announcement has been made that Natalie Talmadge, sister to Norma and Connie, and Buster Keaton will take each other for better or for worse, sometime in June.

Two Grand Balls

We have been very festive this week with two grand balls—one for sweet chairty—one for the benefit of the American Society of Cinematographers; both of them were pulled off at the new Ambassador Hotel and both of them one hundred and ten per cent. jake socially, financially, and every other way.

The cinematographer's ball could be described with "swell function," a thing long to be remembered," "a social triumph," and any other happy eulogistic phrases used to describe something that is absolutely 22 carat fine. The ball was well attended. Most of the players, most of the directors, many of the managers, all of the cinematographers, and every body soup-and-fished, best-bibbed-and-tuckered and with their bells on.

The big ball room, with its floor as slick as a three card monte dealer, was filled to the plimsoll line from dewy eve 'till foggy morn, with a happy, carefree, light footed, light hearted crowd. Clara Kimball Young, Nazimova, Pauline Frederick, May Allison, Mildred Harris, Viola Dana, Shirley Mason, Earl Williams, Clifford Robertson, Harry Beaumont, and their three wives—I don't mean—Oh well you know what I mean—each guy had his better half along. Fatty Arbuckle, Walter Hiers, Wallie Reid, Howard Hickman, Bessie Barriscale—but it would be impossible to name them all—everybody who could promote five bucks was there.

A "Famous" Affair

The second entertainment of the week was sponsored by the Famous Players-Lasky Corporation, arranged and directed by Sid Grauman and patronized by local society. The list of patronesses would be a yard long and would represent the topmost skimmings of the richest social cream of our fair city. The proceeds of the benefit were given to the European Relief Council for the campaign for starving children. The big feature of the entertainment was the world's premiere of the filmed version of Winston Churchill's novel, "The Inside of the Cup," and in addition to this there was more than twenty acts contributed by the best literary, artistic and movie talent of the town.

Elinor Glyn opened the show with a little speech beginning with personal reminescences of the war stricken countries and concluding with grateful thanks to those who responded to the charity. Walter Hiers did a monologue, Eddie Lyons and Lee Moran supplied a personal appearance act and screened their two reel comedy, "Blue Sunday," Agnes Ayers danced and so did Margaret Loomis, supported by a beautiful bunch of St. Denis dancers.

Plenty of Talent

Tom Meighan and Jimmie Kirkwood made one of the hits of the evening in their act of introducing Sid Grauman to the audience. Bebe Daniels, Conrad Nagle, Lois Wilson, Jack Holt, Dustin Farnum, Mildred Harris contributed and Adam Hull Shirk entertained with Modern Magic. Max Fisher and his celebrated jazz band operated to the great delight of the crowd, Misha Guterman and his Grauman Theatre orchestra were there and functioning at their best, and the Grauman Theatre usherettes, in their cut-a-way coats and what Otheman Stevens, one of our foremost critics, terms "their demure trousers," to lead us to our seats—and after that the dance, which lasted the rest of the night.

I went over to Mack Sennett's studio one afternoon this week. I like to go to Mack's place because there's pretty nearly always something being pulled off over there—no gentle reader, you wrong me—I am not referring to bathing girl comedies. As a matter of fact I didn't see any of the Sennett sand witches except Katherine McGuire, and she was not anywhere near a tank and she didn't have a trained seal following her around the lot; and she wasn't doing anything bathing girly at all; on the contrary she was occupying the proud pedestal of leading lady in a straight comedy drama that Richard Jones is making for the Sennett program.

"WAIT'LL I GET LOOSE AGAIN"
William S. Hart in a scene from his new Paramount picture, "O'Malley of the Mounted"

Making Pure Drama

It seemed odd to see a pure drama being manufactured at Mack Sennett's place—a sort of a step from the ridiculous to the sublime— but there it was and to judge from what I looked at and listened to, it's going to be big stuff. Ethel Grey Terry, Noah Berry and Robert Cain, all new faces on the Sennett lot, have important roles in the new piece. Dick Jones spoke some very kind words about Katherine McGuire's work—said she looked like a real find.

Talk about cradles of the industry—the Sennett studio has been a regular nursery for developing stars. I wonder how many of the people now hitting the high spots of film fame got their early training on the Sennett lot?

After visiting with Dick Jones I went over on another stage and watched Erle Kenton doping out a striking little scene in a cabaret setting, with Charlie Murray, Eddie Gribbon, Kala Pasha, Jack Richardson and a lot more in the action. A comedy stage is a fine place for a student of dramatic art. It is very interesting to note the widely divergent methods used in the interpretation of drama and comedy. One is sometimes struck very forcibly by the comedian's methods, if he doesn't keep a sharp lookout. As a matter of fact one is liable to get one's coco busted if one does not get behind something solid and substantial, when things get going good on a comedy set.

The Difference

In the pure drama, the feelings that well up from the players' bosom at the director's order, find expression in the heaving chest, the shrugged shoulder, the sneering lip, the out-thrust chin, the dirty look, and so on, ad infinitum. In comedy it is otherwise, very much so, the expressions take concrete form, and if there aren't any chunks of concrete handy, they use bricks, pieces of furniture, or any of the *objets d'art* without which no movie scene is complete, instead.

The scene that Erle Kenton was making represented a cabaret. Kala Pasha was a wrestler who had issued a challenge for their champ, Hans Christensen, and the match is pulled off on the stage of the cabaret. Both Kala Pasha and Hans Christensen, known as the Danish Tiger, have long records as professional wrestlers. Kala Pasha tips the hay scales at something over three hundred. Hans is not so big but he's all there, what there is of him. Of course, being a comedy, the little guy had to win but it was a great struggle. I'l like to see the two of them matched in a real mill. Hans gets the big fellow down all but one shoulder and then when his attention is called to this he fixes things by jumping up and down with both feet on Kala Pasha's stomach. In spite of this Eddie Gribbon, who is backing the big guy claims the battle for his champ, and then the big fight starts, and it was some fight, I never saw such a ruckus before

Business Depression in Some Cities Places Limit on Admission Prices

ONE of the developments of the reconstruction period in the field of exhibiting motion pictures is the discoveries which are occurring almost weekly in various parts of the country that in many communities the public has apparently fixed the prices it will pay for admission to theatres. Productions which have played at $2.00 top in many places have gone into others to very small business, and even slight increase in admission prices by regular theatres for super-attractions have resulted in failures for the engagement.

In many of the places where the public has shown itself unwilling to pay an enhanced admission price conditions exist, such as keen competition, or industrial depression which might provide a temporary reason as to why patrons will not appreciate an extraordinary attraction to the extent of paying more to see it. In other places, however, there is apparently no explanation other than that the majority of the patrons have adopted the regular scale of prices at their favorite theatres as the limit they will pay for any production.

Refuse to Pay Higher Prices

Auburn, N. Y., is a striking example of a city where the public has apparently adopted its own scale of prices. Four exhibitors there, when asked about the matter of being able to get advanced admission prices to defray the cost of extraordinary attractions, were unanimous in the opinion that it could not be done.

J. S. Kallett, manager of the Grand Theatre, which is a 1,200-seat house, declared that it was impossible to get advanced prices from the public of Auburn, no matter what the attraction.

"Auburn people are not willing to pay advanced prices for any production," said Mr. Kallett, "and, furthermore, they simply won't. I have been afforded abundant proof of the fact in the several attempts I have made to raise prices for extraordinary attractions. It did not go in any instance and never again will I bring a 'super' picture to my theatre if I cannot show it at regular prices."

Ross A. McAvoy, manager of the Morgan Theatre, seating 1,000, had had the same experience as Mr. Kallett.

"There is absolutely nothing doing on the spectacle-and-advanced-prices proposition as far as I am concerned," said Mr. McAvoy. "My experience in the business has taught me that the exhibitor of motion pictures in Auburn who attempts to raise prices for extraordinary attractions does so at his peril. I have tried it in several instances and at no time was it a go."

Movies for the Poor Man

"From the viewpoint of financial success for the exhibitor the trick can't be turned in Auburn," is the opinion of Joseph Schwartzwalder. "I have found that an exhibitor can't juggle prices up and down and get away with it. The fact that the attraction forcing the raise is in every way unusual and has an entertainment value above the ordinary attractions isn't taken into consideration. A motion picture is a motion picture and that ends the question as far as my patrons are concerned."

John J. Beslin, who manages the Jefferson Theatre, which features Associated First National Pictures, Inc., attractions in addition to five acts of vaudeville at a 50 cent top price for evening performances agrees with the opinion of the other managers in Auburn about the impossibility of getting advanced prices for big features, but offers as an explanation:

"Motion pictures have been well advertised as the poor man's entertainment, and an effort to put them in the class as far as price is concerned with the "legitimate" shows, is striking at the fundamental point of their appeal to the public."

In Toledo, the exhibitors generally declare that an increase in prices would be a calamity, but local conditions are given as the reason as to why the public would not pay more for extraordinary productions. Toledo and other cities in the same vicinity haven't the transient population that many other cities of the same size possess, and in addition it has been hard hit by the labor situation and the expectations are that the recovery will be slow. They are not in accord with any plan to advance prices.

Exhibitors report that attendance generally is slightly below normal, and regard the super-attractions at regular prices as being the one thing which may result in bringing motion picture theatre attendance back to normal figures, or above.

"Go to the Devil," a Welcome Command When Arliss Film Was at Mark Strand

MANAGING DIRECTOR HYMAN presented George Arliss in Pathe's feature at the Mark Strand Brooklyn Theatre, when the city was shivering under its first cold snap and at a time when a suggestion to go to "The Devil" was an inviting and welcome proposition.

This is probably the first time in the history of showmanship that valued patrons were induced to see a feature production by an invitation that, under other circumstances, would be the signal for six ounce gloves.

Although this warm and glowing theme did not characterize the advertising, in the publicity attending its showing, where bigger liberties could be taken, the daily press notices treated the title of the Arliss picture in the vein which had a strong appeal to the people who had been holding off from buying coal in the hope that prices would drop to bargain figure levels.

Feature stories on "The Devil," which appeared in all Brooklyn papers, and in New York papers with Brooklyn sections, on the Sunday the picture opened at the Strand were keyed to the fact that Arliss, who had formerly been prejudiced against the screen made his debut in a Pathe production. In the Brooklyn section of the New York American a precedent was temporarily cracked when the Strand's feature story on Arliss' screen debut and resultant triumph appeared on the first page.

With the title in mind, Hyman staged a prologue to "The Devil" which he billed as "Prologue Inferno."

RUTH—THE SENORITA!
Ruth Roland, who is starring in the new Pathe serial called "The Avenging Arrow"

Companies Incorporated During the Past Week

Motion picture companies incorporating during the past week at the secretary of state's office in Albany, N. Y., carry the following directors and capitalization:

Peerless Booking Corporation, $100,000, John A. Hopkins, John Klovoord, Jr, Charles Monash, New York; Sidney Garrett Productions, $10,000, Anthony J. Romagna, Nicholas Bucci, Sophie Cohan, New York; Hertz Moving Picture Amusement Company, $10,000, Isaac Hertz, Edward Reitman, Samuel J. Bush, New York; L and H Enterprises, $25.000, Oscar I. Lamberger, Marx Hirsch, Jerome H. Buck; Pelham Theatre Corporation, $5,000, Lewis P. Evans, A. Dudley Britton, Bronxville, W. W. Evans, New York; D and S Film Corporation, $10,000, John E. Dunne, Samuel Schultz, Israel Siegel, New York; Meserole Exhibition Company, $220,000, Harry N. Wessel, Herbert S. Leman, Carl J. Austrian, New York; Clarion Photoplays, Nyack, $10,000, Molly Gerst, Rhoda Cole and Harry G. Kosch, New York; Tyrone Amusement Corporation, $5,000, Fern Amusement Corporation, $5,000, Urbana Film Corporation, $10,000, Elwood Amusement Corporation, $5,000, Attica Film Corporation, $10,000, these five companies have as directors Louis E. Swarts, H. Minot Pitman, Charles E. Hawthorne, New York.

Allens Print Paper

A twenty-four page magazine is now being published for the two Allen theatres in Ottawa, Ontario, the Russell and Regent, the publication coming in the form of a weekly issue. The "Allen's Weekly," as it is called, contains the programs for both houses and advance notices, together with many pages of real advertising matter and interesting fillers. The house organ is highly attractive in appearance, and is proving to be effective as a booster for the two houses.

Hayes Succeeds Rennie

E. J. Hayes has succeeded Hugh Rennie as manager of the Buffalo First National exchange. Mr. Hayes was formerly city sales manager. Mr. Rennie has departed for New York.

Lubliner & Trinz's New Senate Theatre Admired by Thousands Day of Opening

TO anyone with the love of moving pictures and the love of humanity, the vast, cosmopolitan throngs that attended the opening of Lubliner & Trinz's Senate Theatre, Chicago, Saturday, February 12, must have brought to mind that it is just the cravings of these every-day men, women and children that make possible the erection of such great, massive, splendid structures as the Senate. Of such immensity as must be seen to be appreciated, this last or seventeenth theatre built by Lubliner & Trinz has the distinction of being the largest picture theatre yet opened to the Chicago public. 3,310 seats.

The doors were opened at 3 o'clock in the afternoon and the total attendance for afternoon and evening amounted to about 10,000. Several thousands were turned away. The beauty of the new theatre was made the more striking because of its location on Madison near Kedzie, where the absence of de luxe theatres seems to promise unrivalled prosperity for the Senate.

Much to Admire

There is much to admire in the style and equipment of the new L. & T. palace. The immensity of the lobby, more like a rich, spacious drawing room than a theatre salon, is breath-taking at the start. This measures 60 by 125 feet, and is sumptuously carpeted and equipped with upholstered furniture. Inside, the most striking features are the Tiffany dome, which has a wonderful blue-and-white cloud effect when the house is dark and a lovely sunset glow when the lights are on, and the stage and screen curtains, in warm tones of terra cotta and peacock blue.

The theatre has been appraised by artists as a most perfect example of architecture in the Adam style, both pertaining to the interior and exterior. Particular comment has been made in regard to the gorgeous twenty-nine foot diameter jewelled window, forming the main motive over the entrance. The interior of the auditorium is capped off with an enormous Tiffany dome, sixty feet in diameter, illuminated by indirect polychrome lighting.

Elaborate Stage

An elaborate stage will give to the Senate Theatre patrons gorgeous productions to support the photoplays, while a $20,000 organ will peal forth its chimes. The arch which spans the proscenium in front of the stage, has a spread of 100 feet, being larger than any proscenium span in any theatre in Chicago. Comfortable seating arrangements have been obtained by means of barrel backed box and loge seats, arranged in accordance with the most scientific knowledge of sight lines.

In this theatre there has been more yardage of draperies employed in the interior scheme of decoration than has heretofore been used in any of the other theatres. The main drape of the proscenium arch, which spans 100 feet alone, contains over 800 square yards of material, specially dyed and woven in the East for this theatre. They are made of velours and brocades, the genera lcolor scheme being peacock blue.

Big Crystal Chandelier

The walls and ceiling of the theatre are in a general tone of amber and the chandeliers are all imported crystal with small amber candle effects. The biggest attraction is the main crystal chandelier that is supported in the dome, which weighs one and one half tons and is thirty feet in circumference.

Elaborate arrangements have been made in the form of wash rooms and rest rooms for both men and women, a nursery for children under the attendance of competent maids. At the end of the grand foyer, a forty-foot Italian marble staircase leads to the one balcony, which again has its elaborate lounge and rest rooms. Ramps eliminate all further climbing by steps to the balcony.

The ventilating system of the Senate is considered a masterpiece of engineering. Contrary to the methods adopted in the average large theatre, the pure air is injected into the theatre from the ceiling, approximately eighty feet above the patrons on the ground floor, and is exhausted at floor level by natural exhaust through the doors, eliminating all draft and any possibility of re-circulation of used air.

Special attention has been given to the acoustics due to the enormous size of the auditorium and the enormous seating capacity. Great care has been exercised in locating the orchestra of forty pieces so as to be readily visible to all patrons and in proper acoustical arrangement.

Lubliner and Trinz are being congratulated upon having obtained wonderful African marble columns that form the essence of the stage setting and support the immense dome over the proscenium.

The theatre was designed and constructed under the supervision of Walter W. Ahlschlager, architect, who has designed all of the large Lubliner and Trinz houses.

The program, selected for the opening was an unusually cheerful one, having for its foremost attraction Roscoe Arbuckle in "Brewster's Millions," and for other numbers, a gay Sennett comedy, a bright news section and several entertaining musical numbers. The forty-piece orchestra, directed by Ward Johnstone, played a program that in itself would have constituted an evening's entertainment.

George D. Baker Contracts to Make Five Big Productions Within a Year for Metro

GEORGE D. BAKER will produce for S-L Pictures five photoplays within the next year. They will be known as George D. Baker Productions and will be released by Metro.

This announcement was made immediately after the departure of Mr. Baker for a vacation in the West Indies, following his completion of "Without Limit." He took with him a pile of manuscripts and upon his return to New York will probably announce the photoplay selected to succeed "Without Limit."

The five pictures are to be made at Metro's Sixty-First Street studios in New York, where Mr. Berty Lytell is engaged in portraying the stellar role of "The Man Who," from Lloyd Osborne's story recently published in The Saturday Evening Post.

Capital Film Fights Against Blue Sunday

The Capital Film Company of Chicago has entered the fight against the Blue Sunday. The company has devised a small sticker which they are pasting on the back of all mail wagons leaving their office, bearing the words: "Keep the Sun in Sunday."

W. D. Russell, general manager of the company, says, regarding the anti-Blue Sunday sticker: "There is only one way to combat propaganda and that is with more propaganda. This little sticker is merely our first bullet in the campaign. The Blue Sunday laws will affect motion pictures much more than anyone knows at a passing glance, and it is up to us to get together and remind each other to keep fighting."

The Capital company has arranged for a supply of Blue Sunday stickers large enough to accommodate other needs than their own. Should any state rights exchange desire to co-operate with the Capital company in its fight against the Blue Sunday laws, they can procure a supply of the stickers by writing to the Capital Film Company of Chicago.

Three Directors of Film Schools in Trouble Now

Three former conductors of motion picture schools in New York City have been held for action of the grand jury. They are John Robin, 240 West 145th street, where a school was conducted; Charles W. Ackerman, Premier Studios, 727 Seventh avenue, and Otto Peck, "director general" of the Art Film Company, 260 West Forty-sixth street. The first is charged with assault upon a young woman and the last two with grand larceny.

Assistant District Attorney Bohan said he was investigating the so-called schools and would go before the grand jury and ask indictments. It is said that 100 young women and twenty-five young men, students at the schools, appealed to the district attorney. They said they paid from $50 to $100 for courses in the schools. The district attorney charges the defendants with being unqualified to teach acting.

For Visual Education

A bill has been introduced into the California State Legislature, now in session at Sacramento, calling for the creation of a department of visual education under the state superintendent of instruction, the appointment of a director of visual education and the appropriation of $25,000 to carry on work along this line.

The measure is fostered by Senator A. P. Anderson, of Oakland, and a meeting of projectionists was held recently in that city at which he was the principal speaker. He stated that in many states the value of moving pictures in elementary training is recognized and that the prospects were good for his bill being adopted.

Jesse L. Lasky Says Thorough Organization Lessens Inefficiency in Studio Management

THOROUGH organization in production is the only answer to the stories being printed broadcast charging ineciency in motion picture production."

This, in substance, was the comment this week of Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, in reply to numerous newspaper articles which made sweeping charges of inefficiency in the production of motion pictures.

"The majority of these articles," said Mr. Lasky, "were written by persons having little or no knowledge of the motion picture industry. It is quite true, of course, that there has been waste and inefficiency in picture production in the past. But so far as the Famous Players-Lasky Corporation is concerned, waste, inefficiency and slipshod methods have been brought to a minimum.

"I can think of no better example of economical and efficient studio management than the record of Charles Eyton, general manager of the Lasky and Realart studios in Hollywood. For more than two years Mr. Eyton has been western studio manager, while Frank E. Woods has been supervising director in charge of editorial activities in the studio.

"During that time Mr. Eyton has superintended a vast plant which has been the scene of the production of some of the biggest and most successful motion pictures in the history of the industry. And during that time his management has been marked by such a combination of diplomacy, justice and efficient methods that directors, players and the studio staff have been encouraged to give their very best efforts.

"I cite Mr. Eyton's work as an example of the necessity of organization in production. It is because of organization that directors of Paramount pictures are freed from the numerous cares and bothersome details which fall to the lot of directors in smaller and less closely-knit production systems. With organization, inefficiency is eliminated, and the elimination of waste means better pictures."

Will Rogers' Reception in Dallas Shows His Popularity with the General Public

A MEASURE of Will Rogers' popularity among patrons of motion pictures may be gained from a recounting of what took place in Dallas and Fort Worth, Texas, where he stopped to make personal appearances in behalf of the Hoover Fund. He was returning from New Orleans, where he had been for two or three weeks with his director, Clarence G. Badger, and the members of the company making his next picture, "An Unwilling Hero," to the Goldwyn studios at Los Angeles.

In his appearances Rogers raised $3,000 and aroused much enthusiasm for the campaign among the residents of both cities. That enthusiasm took a practical outlet in efforts to raise more money for the fund and will result in trebling and quadrupling the sum raised personally by Mr. Rogers.

The Fort Worth newspapers devoted their front pages to Rogers' appearances, breaking the stories over to inner pages to the extent of from one to three columns. Rogers stopped in Fort Worth for two and one-half hours to open the Record's first annual food, household and electrical exposition.

In Dallas Rogers was banqueted at the Adolphus Hotel at a midnight supper by the management of the Old Mill Theatre and the newspaper men of the city. The Dallas Evening Journal devoted almost an entire page to cartoons of Mr. Rogers, reproducing striking attitudes and gestures assumed by the popular Goldwyn star in his speeches.

Fox's "Over the Hill" Enters its Sixth Month

Years ago, when Will Carleton sat down and wrote "The Farm Ballads" that made him famous, he little dreamed that he was producing material that some day would cause crowds to gather twice daily before a Broadway theatre in a scramble to get in and behold upon a motion picture screen the living prototypes of the creatures of his imagination.

Nor did the gifted Carleton ever suspect that for over five months would the blase New Yorker, surfeited with every form of sensational amusement ever devised, prefer his simple, homely narrative when there was at hand so much in the way of glittering competition.

The tremendous patronage that has been accorded the great Fox film, "Over the Hill," offers a psychological paradox that seems beyond analysis. The average New Yorker, ever a hard nut to crack when it came to an accurate estimate of what he really wanted in the way of theatrical entertainment, is, it seems, less easy of comprehension right now than at any time in the history of the New York theatre. The picture has entered its sixth month on Broadway.

Griffith's "Dream Street" Is Scheduled for April 15

D. W. Griffith has chosen the name "Dream Street" for the production which is now nearing completion at his studios at Mamaroneck, N. Y. This is the picture which was known under the working title of "Flaming Lamps," the story being based on a series of episodes in several of the works of Thomas Burke, from whose "The Chink and the Child" Mr. Griffith made "Broken Blossoms." But the new story is claimed to be greater in scope than "Broken Blossoms" and will be devoid of tragedy. Mr. Griffith refers to it as "a romantic comedy."

"Dream Street" will be released about April 15 by United Artists and will be the third Griffith picture under their banner, the previous ones being "Broken Blossoms" and "The Love Flower." Miss Carol Dempster, who played the lead in "The Love Flower," will have a principal part. Other prominent players will be Tyrone Power, Ralph Graves, W. J. Ferguson, Edward Peil, Charles Mack, Agnes Fleming, Betty Hilburn, Kathleen Ardell, George Neville, Porter Strong and Vivia Ogden.

"The Cheat" Has Been Made Into Grand Opera

For the first time in history, it is stated, a grand opera has been adapted from a moving picture. This unusual distinction belongs to the Paramount picture, "The Cheat," by Hector Turnbull, which was directed by Cecil B. DeMille, with Fannie Ward as the star and was first released in December, 1915.

The premiere of the opera, the music of which was composed by the late Camille Erlanger, was given at the famous Opera Comique in Paris on Friday evening, February 7, the work bearing the French title, "Forfaiture." The French libretto was written by Paul Millet and Andre Lourde, and the principal male role, that of a Japanese, is being sung by one of the most celebrated stars of the French operatic stage, Vanni Marcoux.

"The Cheat," at the time of its first appearance on the screen, was acclaimed "the perfect picture," setting a new standard in originality of plot, direction and acting. It was a great attraction.

S. R. Kent Honored at Paramount Convention

The convention of district managers of the Famous Players-Lasky Corporation has closed its sessions. Following the final business discussion, General Service Manager Frank V. Chamberlin, on behalf of all those in attendance, presented to S. R. Kent, general manager of distribution, a diamond platinum watch and platinum-pearl chain. On the back of the handsome gift the following inscription was engraved: "An appreciation to S. R. Kent from his Paramount co-workers. February 9, 1921."

Dinner to Convention

On Wednesday evening, at the Hotel Commodore, President Adolph Zukor gave a dinner in honor of the convention visitors. Elek J. Ludvigh was toastmaster, and beside himself and Mr. Zukor, those present were Jesse L. Lasky, H. D. H. Connick, E. E. Shauer, S. R. Kent, Lee Counselman, Herman Wobber, W. E. Smith, F. V. Chamberlin, Robert Kane, H. A. Ross, Henry Saulisbury, H. H. Buxbaum, Jerome Beatty, J. H. Gilday, John W. Hicks, Jr., John D. Clark, F. F. Creswell, Phil Reisman, M. H. Lewis, H. G. Ballance, Louis Marcus, Walter Wanger, J. P. Corbett, R. C. LiBeau, Melville Shauer, George W. Weeks, Jr., H. P. Wolfberg, Claud Saunders, George Schaeffer, O. A. Morgan.

The feature of the evening was the speech by Mr. Zukor.

Buys Foreign Rights

Inter-Ocean Film Corporation announces the acquisition of "When Dawn Came," Hugh Dierker's drama, for exclusive foreign distribution. Arrangements conveying the foreign distribution of this production to Inter-Ocean Film Corporation were consummated by Ricord Gradwell of the Producer's Security Corporation and an Inter-Ocean executive.

"When Dawn Came" is announced for early release.

West Opens Exchange

Maurice West, one of the long-record exchange managers of Montreal, Quebec, has resigned as Montreal manager of the Fox Film Corporation to establish a film renting company of his own with headquarters in Canada's largest city. Mr. West, who was with Fox for years, announces that he will import British, French and Italian pictures. His new company has a capitalization of $250,000, it is stated.

Chicago and the Middle West

By PAUL C. HINZ

Balaban & Katz's 4,500-Seat Tivoli Theatre a Structure of Beauty; it Is 70 Feet High

Chicago will have the distinction of being the home of the finest moving picture palace in the world after Wednesday, February 16, which has been set as the probable date of opening for the Tivoli Theatre, owned by Balaban & Katz, and erected on Cottage Grove, near Sixty-third street. This statement, which, no doubt, sounds somewhat reckless, has been made without qualifications by those who are in a position to know what is on the motion picture theatre map of the world. In regard to size, style and equipment, it has been said that the Tivoli surpasses anything of its kind.

Some idea of its immensity can be gained from the seating capacity, which is 4,500, and from the dimensions of the site which is 125 feet wide and 225 feet deep. The lobby alone measures 60 by 125 feet, and is 70 feet in height, which is equal to six stories. The entire building is devoted to the theatre. Not an inch has been used for other commercial purposes. Provision for elaborate prologues and presentations has been made by the construction of an immense stage, 30 by 125 feet.

In the purity of its architecture, which is of the Louis XIV period, the Tivoli is said to rival the Grand Opera in Paris. The main foyer is a replica of the Chapelle in Versailles, famed for its distinctive grandeur.

The well-known Balaban & Katz policy of "Courtesy, first, last and always," will be as much a part of entertainment at the Tivoli, as it has been at the Riviera and Central Park. The music will be under the direction of Nathaniel C. Finston, of New York, while the organ programs will be conducted by Jesse Crawford.

Investigate Bomb Raids

The odor bomb raids which have been menacing moving picture theatres in Chicago for the past month are now being investigated by State Attorney Robert E. Crowe, who began his inquiry Tuesday, February 8. On Monday night, a day before the investigation started, four theatres on the south side were subjected to this outrage, and hundreds of patrons were driven to the streets.

Press Club Entertains

Indication of the progress which the Chicago Motion Picture Press Club has made in securing the friendship and co-operation of the daily press was the theme of the speech of Herman Black, publisher of the Evening American, who was a guest of the Club's at the last meeting, held Friday noon, February 11.

Mr. Black assured the members that the columns of the American are open to any and all news in regard to motion pictures that is of interest to readers of the paper.

Another guest of honor was Mrs. Marshall Field, who had been invited to talk on her project for relieving the crippled children in Chicago institutions. Dr. Sam Atkinson pledged the support of the members of the Allied Amusements Association, in offering the use of their screens for the benefit of the cause.

Build Outlying Houses

Jones, Linick & Schaefer are now laying the foundation for the first of a chain of outlying theatres, the Roseland, to be erected at 110th place and Michigan avenue. It is expected that it will be ready for opening by Labor Day. Three other theatres, which, like the Roseland, will present vaudeville and picture entertainment of the Loew brand, will be built by this firm, during the coming year, Aaron J. Jones announces.

New Exchange to Open

The Wabash Film Exchange, a new independent film mart, will be opened early in March, on the third floor of 804 South Wabash Avenue. New one and two-reel comedies as well as reissues, two-reel Western productions and five and six-reel special features will be distributed at the new exchange.

Printer a Triumph

The new Bell & Howell automatic printer, which was recently given a thorough tryout at the Rothacker laboratory, has been pronounced a great success. J. H. McNabb, general manager of the Bell & Howell Company, witnessed a screening of a First National release, which had been printed on the working model of the new automatic.

Vitagraph Moves

Vitagraph moved into its stylish graystone front, at 841 South Wabash Avenue, on Monday, February 7. The new building had been in process of erection for the past eight months, and was practically complete on the date scheduled for opening. It has three stories, occupied exclusively by Vitagraph.

Exchanges Aid Hoover

The women workers in San Francisco film exchanges proved that their hearts are in the right place by volunteering their services during the Hoover drive for funds for the starving children of Europe. Various theatres were visited after working hours and collections were taken, following brief talks from the stage by Frank Costello, of the Turner & Dahnken Circuit and Fred Voight, of Metro. So thoroughly were the women organized, and so numerous were the workers, that less than five minutes was spent in each house. About fifteen hundred dollars were added to the fund in this way.

ANNA Q. NILSSON SEEN HERE IN "WHAT WOMEN WILL DO," MADE BY ASSOCIATED EXHIBITORS FOR PATHE RELEASE

"Oh, Mr. Property Man—I need a match," says the player in the centre picture

Rowland Answering Exhibitor Inquiries Says Period of "Metro Week" Will Not Be Extended

UNDER no circumstances, according to an announcement from Metro will the period of Metro Week, fixed for from February 27th to March 5th, be extended to ten days or a fortnight.

This statement is made because of the many inquiries from exhibitors requesting that the special period be lengthened.

The contention of the managers and owners of motion picture theatres in these communications has been that, in selecting the most powerful of the pictures released by that company during the last eighteen months, a choice is difficult; and that there is a minimum of three or four attractive screen offerings the exhibitors would like to show.

In such case, the showmen state, it would seem a waste to bring such pictures to the screen for only two or three days, when each is capable of filling theatres for a week. They argue that if the runs of these attractions were increased say to four or five days and the special booking period made proportionally more extensive, it would be the better plan.

Answering these suggestions, Richard A. Rowland, president of Metro Pictures Corporation, said:

"The matter of the extent of time to be givin over to showing Metro pictures exclusively in theatres was gone into thoroughly before announcement of Metro Week. And while it is entirely likely that the period could be lengthened to be a Metro Ten Days or a Metro Fortnight, the company deems it inadvisable.

"Such a longer time would be aside from the aim of Metro Week, which primarily is a satisfaction by Metro of the desire on the part of exhibitors to have such an institution in their booking schedules."

In addition, Mr. Rowland, pointed out, if the theatre managers find a choice of subjects difficult, there is always recourse to book later those they must eliminate during the week.

Arrangements for Metro Week are proceeding according to schedule. The national advertising campaign, which it is said will reach every community in the United States and Canada, is ready to be launched. Every exchange, moreover, has got in shape to handle demands, laying in special stocks of exhibitor aids—billboard posters, heralds, slides, cuts and mats—and putting every print in faultless condition.

While the estimate that 7,000 exhibitors would during Metro Week be party to the exclusive showings of productions released by Metro seemed fairly accurate at the time of the announcement, indications are now said to point to the addition of at least a thousand more houses to the roll of theatres subscribing to this intensive booking of Metro offerings.

Burns Files Answer to National Drama; Charges Manipulation of Obligations

IN compliance with an order of the Appellate Division of the Supreme Court, William C. Burns, on behalf of himself and other defendants, has filed in the New York county clerk's office his answer to the suit brought against them by the National Drama Corporation, which was organized to produce and exploit motion pictures. The suit charges the defendants with manipulating the obligations of the corporation, in the shape of stocks and bonds, for their own profit, to the damage of the corporation, and seeks to have the court compel them to turn over to plaintiff all consents to extension of the time of these securities, restraining them from acquiring further any such bonds, and to account for all proceeds and profits derived from the sale of these securities.

Mr. Burns, in his answer filed by Charles J. Holland, his attorney, who is also one of the defendants, says that the men really to blame for the situation which is ascribed to the defendants is P. D. Gold and Thomas Dixon, who were respectively the president and treasurer of the National Drama Corporation, in that they conspired to gain control of the corporation for their own personal ends. Gold and Dixon, it is charged in the answer, induced the corporation to issue to Dixon $499,000 of its stock for certain motion picture rights of relatively insignificant value, and to allow both Gold and Dixon large salaries beyond the ability of the corporation to pay, and not warranted by the services they rendered.

It is further alleged that Gold and Dixon induced the corporation to issue $100,000 in bonds, on false statements of the condition of the corporation, in connection with the finishing of the first picture it produced, and that they made false statements regarding the ten-year renewal of notes.

Finally, Burns avers that Gold and Dixon provided for the leading part in the first motion picture, produced a woman totally without motion picture experience, and that when the director objected to this woman, Gold and Dixon dismissed him, and hired another, with the result that Burns claims the picture known as "The One Woman" was a total failure, and that despite this the alleged incompetent leading woman was paid by them a large sum of money for her services. On this counterclaim and on the ground the complaint does not establish a cause of action against defendants, Burns prays the court to dismiss the suit.

Record Breaking Taxes Collected in December

New records for admission taxes collected were piled up in December, according to a report from the Commissioner of Internal Revenue, Washington, D. C., the total for that month reaching $8,363,708, as compared with $7,982,248.61 in November. This was an increase of $829,722.78 over the collections of $7,533,985.22 reported for December, 1919.

The tax on films leased and licensed also showed an increase over previous months, amounting to $451,375.11, as compared with $383,542.52 in November and $435,454.86 in December, 1919. The seating tax, however, fell off somewhat, amounting in December only to $30,000, against $39,588.34 in November, and $37,406.24 in December, 1919.

For the six months' period ended with December, collections from the tax on admissions totaled $44,984,227.76, an increase of $10,217,463.52 from the $34,766,764.24 reported for the corresponding period of 1919; film rentals taxes amounted to $2,847,378.23, an increase of $991,236.30 over the 1919 collections of $1,856,141.93; and the seating tax totaled $1,284,582.16, a decrease of $135,163.19 from the total of $1,419,745.35 reported for the preceding year.

In addition to the taxes directly levied upon the industry, the exhibitors and producers also contributed heavily toward the December collections of $15,331,995 on freight shipments, $8,571,210 on personal transportation, $778,406 on seats, berths and staterooms, and $3,573,252 on long distance telephone and telegraph messages.

Robert Hodkinson Goes to Study Film Business

Robert Hodkinson, younger son of the president of the W. W. Hodkinson Corporation, left recently for Atlanta where he will remain for an extended period. Mr. Hodkinson is learning the business from the ground up and is receiving practical training in every branch thereof. He has served a long apprenticeship in a film laboratory which must eventually stand him in good stead.

Big things are expected of young Hodkinson for he bears ever before him the shining example of his father, W. W. Hodkinson, who has done much toward the development of the motion picture, while a brother, Kenneth, has risen rapidly to a very high position, being today general manager of the United Artists Corporation, having been promoted to this position by Hiram Abrams, whose assistant he formerly was.

Owen Moore's Latest Opens St. Louis Theatre

"The Chicken in the Case," the current Selznick picture starring Owen Moore, was chosen as the attraction at the auspicious opening of the remodeled Pageant Theatre, St. Louis, last week and played to capacity audiences, according to an unsolicited telegram from Spyroe P. Skouras, proprietor of the theatre. Mr. Skouras' wire reads as follows: "Chicken in the Case went over big with capacity audience. Personality consider it a very clever farce.

When this latest Owen Moore production was released by the Selznick organization not long ago it was the consensus of opinion that it would prove to be an even greater success than its immediate predecessor, "The Poor Simp." The reception recently accorded "The Chicken in the Case" at the Broadway Theatre, New York City, and the numerous telegrams which are being received at the Selznick offices indicates that the predictions were well founded.

Baker Completes Titling

Final work of cutting and titling the film version of "Without Limit," the George D. Baker production for S-L Pictures of Calvin Johnston's thrilling story, "Temple Dusk," which appeared in the Saturday Evening Post, has been completed at the New York studios of Metro in West Sixty-first street. It will be released by Metro the twenty-eighth of this month.

Renovated Olympic Opens

The Olympic Theatre, Quebec City, was re-opened a few days ago as the Theatre Canadien under the manager of A. St. Germain. The house had been remodeled and renovated during a recent period of darkness.

The Queen's Square Theatre, St. John, N. B., was also recently re-opened and business is reported excellent.

News of the West Coast

By A.H.GIEBLER

Gore and Lesser Open Ambassador Theatre

Under the guiding hand of Managing Director S. Barrett McCormack, the Ambassador Theatre, a unit of the new Ambassador Hotel, was opened to the public on February 4, with the First National attraction, "Passion," as the opening feature. The Ambassador is one of the chain of theatres controlled by Gore Brothers and Sol Lesser, and is to be a pre-release house, no picture showing for more than one week.

The architecture of the playhouse follows closely the Italian renaissance; the lighting is diffused, flooding from behind the proscenium arch; and the seating capacity is 550. The Ambassador is, in spirit, the Little Theatre of the screen. Max Weil heads the symphony orchestra. Only two performances are given each day, at 2.30 and 8.30 p. m., and seats may be reserved for all performances. Admission for afternoons are 75 cents and $1.00; for the evening, $1.00 and $1.50, plus war tax.

The second week's feature will be "The Woman in His House"; the week following, Chaplin's new comedy, "The Kid," and after that Allen Holubar's spectacle, "Man—Woman—Marriage."

Producers Elect Officers

At the February meeting of the Motion Picture Producers' Association, William S. Smith, general manager of the Vitagraph studios, was elected president; Abraham Lehr, of Goldwyn, vice-president; Joseph W. Engel, of Metro, second vice-president; Charles H. Christie, third vice-president; Frank A. Garbutt, Famous Players-Lasky, treasurer, and W. J. Reynolds, secretary.

Hammons in Town

E. W. Hammons, president of Educational Films Corporation of America and its subsidiary distributing organization, Educational Film Exchanges, Inc., has reached Los Angeles for a consultation with the various companies producing for Educational, and to make releasing arrangements with other companies.

Mr. Hammons has established a distributing system that embraces every principal film center, with thirty-one offices in the United States and six in Canada.

Hodkinson Still on Coast

W. W. Hodkinson, who stopped off in Los Angeles last week on his trip across the country to visit the exchange branches of his company, is spending his time in visiting the producing companies in Los Angeles that are making pictures for distribution through the Hodkinson offices.

Christians Dead

Rudolphe Christians, well known actor of both the screen and stage, died last week in a Pasadena hospital of pneumonia. Mr. Christians had just finished an important characterization in Erich von Stroheim's new play, "Foolish Wives."

New Exchange Opens

The T. W. Chatburn Enterprises, distributers of states rights pictures in Los Angeles and San Francisco, have just opened Los Angeles branch at 738 South Olive street, in charge of L. E. Kennedy, who was formerly manager for Pathe and Fox in this district.

"Madonnas and Men," a B. A. Rolfe production, is the first release to be handled through the new office.

Club for Screen Writers

The Screen Writers' Guild, at a recent meeting, adopted a resolution to acquire a permanent home for the association, and subscriptions were taken for that purpose. One of the beautiful homes of Hollywood is under consideration as a future clubhouse for the guild.

The proposed censorship laws were also discussed at the meeting, and Ruth Ann Baldwin presented a report on the situation as it is now. One of the several plans adopted whereby rigorous proposals in this direction may be successfully combated by the writers was that of preparing a film on the subject, to be written by the most noted authors of the local colony and filmed by Jesse L. Lasky, who has been appointed to this work by the National Committee.

Rupert Hughes, Jeanie MacPherson, Frank Condon, Monte Katerjohn and Albert Shelby LeVino are the committee appointed to arrange this scenario. Bob Wagner, Al Cohn, Percy Heath and A. F. Statter will have charge of the publicity for the film.

The guild has about completed plans to publish a monthly press sheet, which will be sent to dramatic editors of about 400 papers of the country.

Theatre Body Gives Ball

The Los Angeles Theatre Association will hold its first annual "fiesta" on Saturday night at the new Ambassador Hotel, in the form of a brilliant Mardi Gras festival combined with a Valentine costume masque ball. The festivities will begin at seven o'clock, with a grand march of masked dancers at nine. At twelve all the guests will unmask, but the dance will continue as long as anyone wishes to remain on the floor. Many of the players of the film colony have signified their intention of appearing at the ball in costume. Charlie Murray will be master of cermonies.

Atlas Producing

The Atlas Film Company of America has established headquarters at the Balboa studio in Long Beach, and is making preparations to begin a series of comedies featuring Charles Conklin, former Mack Sennett comedian. Max Asher, another well known film comedian, and Mae Cummings, of the vaudeville stage, will play in support of Conklin. Charles Diltz will direct.

"I REALIZE IT ALL NOW—I DO LOVE BOB THE MOST OF ALL—WHY DID I EVER GIVE HIM UP"

Scenes from "A Certain Rich Man" made from the William Allen White story by Benjamin B. Hampton and released by Hodkinson

Group Announcements of Super Attractions Overcome Objections to Increased Prices

COMPETITION seems to be the one big factor that has stabilized admission prices to motion picture theatres in the bigger cities, and which has resulted in the super-attractions being shown to the public at the regular scale of prices, says Associated First National Pictures, Inc. In smaller places and in the neighborhood sections of the bigger cities exhibitors do not seem to experience a great deal of trouble in getting patrons to stand a part or all of the extra rentals which the high costs of super-attractions make imperative.

A plan which is said to be gaining favor among exhibitors, especially those who have opposed price increases, is that of a grand pictures season, along the lines suggested by First National to its franchise holders in connection with the release of the first group of Big 5 productions.

This plan embraces the announcement of a series of super-productions to be shown at regular intervals with the approximate dates of showings. Exhibitors have found that the announcement of an increase in prices made in connection with the series of special attractions has overcome much of the difficulties encountered when the higher price is announced only when the exploitation of a super-attraction is commenced.

Accept Increased Price

Exhibitors who have already tried the plan of announcing the booking of the first group of First National Big 5 productions report that a mere recital of the big features of five productions all in one announcement has the physchological effect of impressing the super worth of the pictures sufficiently so that the higher cost of the pictures is obvious, and the announcement of an increased price is accepted as a matter of course.

There are also a great many who agree with the opinion of E. J. Weisfeldt, manager of the New Strand Theatre in Milwaukee, that many pictures which theatres are forced to run are below the regular admission prices in point of entertainment value, so that the few which are worth more than the regular price serve to balance matters with the patron.

He says: "There are six houses in keen competition in downtown Milwaukee. They each have admission prices based upon average costs. That means that on weeks when the picture is mediocre, a little below the general average the patron is paying more than it is worth. Therefore, when the production is way above the average, the patron sees it at the same price and gets more than his money's worth."

Hold Similar Views

San Francisco exhibitors take about the same viewpoint as Mr. Weisfeldt. I. E. Phelps, manager of the Tivoli, the First National first run theatre, said on the subject: "The exhibitor in the small town whose scale of prices is based upon inferior pictures can and should charge extra for super attractions. The first run house, however, whose basis of prices in the best pictures cannot in fairness charge higher prices for the bigger attractions unless he lowers them when he is forced to run a poor show."

Eugene Roth, associate director of the California, Imperial, Granada and Portola Theatres in the western city, declares that longer runs rather than higher prices is the solution of the greater cost of super-productions. "The aim of all producers should be the biggest and best pictures and the public should not be taxed extra because they make a bull's eye once in a while," he stated.

D. S. Markowitx, manager of the Rialto Theatre, which features the San Francisco first runs on Goldwyn pictures, is also opposed to price increases. "I feel that extra money charged for super attractions would be the step necessary for the demise of the goose that lays the golden egg," he said.

I. Libson, the Associated First National Pictures, Inc., franchise holder in Cincinnati, Columbus and Dayton, is the important factor in preventing price raises in these Ohio cities. Mr. Libson believes that the line "No Advance in Prices" is worth everything it costs as a means of creating theatre prestige when used in connection with a super-attraction.

Selznick Lists "You Can't Kill Love" and "Gilded Lies" for March Releases

FOR March Selznick announces the release of two productions—"You Can't Kill Love," with Hedda Hopper and William B. Davidson in the leading roles, and "Gilded Lies," starring Eugene O'Brien. The first is listed for March 10, and the O'Brien picture March 20th.

A story of love, romance and adventure is "You Can't Kill Love." It presents a theme that parallels the age old philosophy that love is indestructible. Interwoven are scenes showing the beauty and grandeur of the Canadian Rockies. The story concerns a man who has always been able to buy whatever he wanted with money. He buys a pretty wife, but proves too selfish to give her much of his attention and too weak to hold her when a stronger man comes along.

Prominent members in the cast, in addition to Miss Hopper and Mr. Davidson, include Charles Gerard, the well-known heavy, Betty Hilburn, star of "Girl of the Sea, Maurice Costello, and Warren Cook. The story was written by Michael J. Phillips, and picturized by Edward J. Montague. Burton Goerge directed the production.

Eugene O'Brien's latest production, "Gilded Lies," presents the story of a man who seemingly returns from the great beyond—that is, he is an explorer who, while on an expedition to the North Pelo, is given up for dead by his fiancee. Coerced by an ambitious aunt the girl marries a promoter with a reputation of great wealth. And just after the marriage is performed she receives word of her sweetheart's safety.

The cast in support of Mr. O'Brien includes Martha Mansfield, the new Selznick star, in the leading feminine role, Frank Whitson, George Stewart and Arthur Donaldson. John Lynch, well-known scenarist, who has provided many stories for the Selznick stars, wrote the story and R. Cecil Smiths prepared it for the screen. William P. S. Earle directed the production.

Cohen Says Metro Films Are Heavily Booked in Foreign Lands

Harry J. Cohen, manager of the foreign department of Metro Pictures Corporation, who recently returned to New York after a ten weeks' tour for his company, visited Norway, Sweden, Germany, France, England and Italy.

He reports the European market is not prejudiced by the propaganda against superior American films and in France and England especially found booking conditions, so far as Metro pictures were concerned, excellent.

An important part of Mr. Cohen's mission in England was his conference with Six William Jury, of Jury Imperial Pictures, Ltd., distributors of Metro pictures in Great Britain, who said Mr. Cohen, was highly impressed by the special showing of the print of "The Four Horsemen of the Apocalypse," which was dispatched from New York by special messenger to Vicente Blasco Ibanez, the author, now in Nice, France. The picture was in London for a day.

Hodkinson Expresses Views on Conditions

On his transcontinental trip Mr. W. W. Hodkinson has been interviewed a good deal in the daily press especially in the sections where some years ago he had been the dominant figure, such cities as Denver, San Francisco, Seattle, etc. Mr. Hodkinson's views on the present conditions in the industry were aptly expressed to one interviewer in the following language:

"That the old order of things in the motion picture field is passing away is now evident even to the simplest intelligence and to the most reluctant lingerers. The old rule was one of friendship and politics.

"Friendship and politics have been responsible for pictures which should never have seen the light of the screen; friendship and politics have more than merit influenced the booking of pictures; friendship and politics have determined the bestowal of advertising patronage. Politics and friendship must give way to brains and efficiency. We will fail ourselves if we do not measure up to this test."

Remodeling Old House

With the opening of the Midway Theatre in the hill section of Oregon City, Ore., picture competition promises to become keener and developments are awaited with interest. The Midway is the new name for the old Opera House.

The new owners, T. S. Rambalisky and C. Boylan, have put considerable money into the enterprise and are remodeling the auditorium.

Work Begins on "Man Who"

With all but two of the cast selected, work upon the filming of "The Man Who," a Karger-Lytell production for Metro adapted from the story of Lloyd Osborne published recently in the Saturday Evening Post, has been started by Metro.

The Educational and Non-theatrical Field

Conducted by JESSIE ROBB

Finley Tells Experiences in Making Animal Pictures

William L. Finley, who, with his wife, Irene Finley, spent the greater part of last summer hunting wild birds and animals with a motion picture camera—for Goldwyn-Bray, has come to New York to tell some of his experiences to zoologists and ornithologists. Mr. Finley, whose work with the Audubon Societies for the Protection of Wild Animals and Birds has earned him an international reputation, is assisted in his work by Mrs. Finley. Her patience and skill in making friends with the shy wild things have been of great assistance in making the remarkable animal studies released in the Pictograph.

The Finleys have recently taken many excellent motion pictures of moose and elk in the Yellowstone Park reservation. Their work during the past summer and autumn will be seen in coming releases of the Goldwyn-Bray Pictograph.

Films Listed by National Motion Pictures League

An unofficial organization that is helping schools, churches, clubs, etc., to obtain the best kind of pictures suited to their respective needs is the National Motion Pictures League, 381 Fourth avenue, New York City. The league is organized in each of the forty-eight states, with club women, college professors, school principals and settlement workers among its workers, giving voluntary service. A bulletin is issued weekly containing a list of recommended films; these being divided into pictures "for the family," meaning everybody; those on Biblical subjects, for church use, and "instructional," intended principally for schools.

Eight hundred copies of the bulletins are sent outside of New York, and they reach a vastly greater number of persons and communities, as the recommendations are reprinted in club, school and church publications. In New York City the bulletins go to 625 public schools, and the information is republished in school papers or transmitted by the principals to the students. Because of the overwhelming number of films which have their initial releases in New York, thousands of persons throughout the country place reliance in the New York committee, even though this body does not assume the role of censor, but merely recommends or disapproves.

Mrs. Adele F. Woodard is President of the New York Executive Board; Daniel Carter Beard, the Boy Scout executive, first Vice-President; Dr. Ettinger, Superintendent of the New York city schools, second Vice-President; Dr. Phillip Jacobs, Secretary of the National Anti-Tuberculosis Association, Advisory Secretary; Mrs. Clara E. Landin, Secretary, and Dr. Lee K. Frankel, Treasurer.

Agriculture Department Issues Films Circular

The Department of Agriculture, United States Government, has issued Department Circular No. 114, dealing with the pictures of the Department. It is an interesting, illustrated pamphlet and gives valuable information regarding the distribution, exhibition and handling of films. A nine-page list of film material dealing with animals, plants, entomology, forest service, chemistry, public roads, etc., is also included. Any persons or organizations desiring to obtain the use of these films should correspond with Mr. Frederick Perkins, assistant in charge on motions pictures.

Junior Movies Draw Crowds of Children in Albany

The Junior Movies, which were started a week or so ago in Albany, N. Y., for the purpose of providing pictures each Saturday morning, at low cost, for showing in the Capitol City, have scored the biggest kind of a success. Crowds of from 1,500 to 2,000 children are witnessing the pictures each week. The program is entirely under the direction of the Albany Mothers' Club. Girl scouts assist in handling the children. Last week, three daughters of Governor and Mrs. Nathan L. Miller, occupied one of the boxes. On Lincoln's Birthday, the pictures will be "The Land of Opportunity," and "Rebecca of Sunnybrook Farm."

Do You Know

That J. H. Quinn, of the Chelsea Public Library, London, finds that girls still like Dickens, Marie Corelli, and go in also for Ethel Dell, John Oxenham, Rita, and Gene Stratton Porter. As for poetry, Tennyson comes first, then Browning, while Keats and Shelley are hardly asked for at all. The movies have helped the girl. She sees a dramatized story on the screen and she wants to read the original. Charles Reade's, "The Cloister and the Hearth," was featured at a picture house in Chelsea, and there was a run on the book at the library.

This librarian is not afraid of the influence of the motion pictures.

That "Huckleberry Finn" was shown to 950 children by the Service League of the Connecticut College, New London, Conn., on January 15th.

That Wellesley, Mass., has municipal movies run by the people themselves. They are presented two days a week, with a matinee each day. The funds necessary to begin the undertaking were raised by twenty-five citizen underwriters.

That 1,800 school children were entertained by the Keeney Theatre in Kingston, N. Y., on January 6th, with "The Son of Tarzan."

That the Protestant Episcopal Church of America contemplates the production of two motion pictures for use throughout the country—one will be historical.

That the University of the State of New York is requesting $40,000 for the year 1921 to advance the cause of Visual Education. This is being heartily supported by the teachers and the principals of New York, who are convinced of the teaching value of motion picture films and still pictures in the form of slides.

That all the above interesting items are from the February number of "Film Progress," issued by the National Board of Review.

That the latest Goldwyn-Bray Pictograph No. 476 begins with an animated technical drawings of the intricacies of the safe lock, showing the operations when the bolt knob on the front door of the safe is turned. "No Place for a Honeymoon" is a photographic visit to St. Thomas Island in the Lesser Antilles. The scenic beauties, native life and hotel accommodations are shown. The animated cartoon, which closes this release, shows Krazy Kat and his frind, Ignatz, performing a wireless walking act in a circus.

That the Dental Hygiene Society, in cooperation with the Board of Health, New York City, showed a picture on dental hygiene at the Academy of Music. According to Dr. Royal Copeland this is but the beginning of health lectures via the silver sheet.

See Army Film

Before an audience of about 3,000 persons, several reels of moving pictures made by the United States Signal Corps Photographers in Europe and in Maryland, before the armistice was signed, were shown by representatives of the Evening Sun of Baltimore, at the City Opera House, Frederick, Md., on Wednesday, February 2. The entertainment was for the benefit of the Francis Scott Key Post of the American Legion in Frederick. They gave three performances.

"W-WILL YOU B-BE MY B-B-BEST G-G-GIRL?"
Jack Pickford and Molly Malone in Goldwyn's "Just Out of College"

Wesley Barry Helps Group of Film Folks Put Over Hoover Drive in New Orleans

FILM actors did themselves proud in helping New Orleans exhibitors to go over the top in the Hoover drive for funds to aid the starving children of Europe.

While Wesley (Freckles) Barry was the only star who had been included in the official arrangements for the drive, the growing popularity of the southern city as a location for the making of pictures caused Will Rogers, Eddie Polo and June Elvidge to be near enough so that they were able to take an impromptu part in the near carnival the exhibitors staged.

It was due to Will Rogers that Wesley Barry started his work a day before he was scheduled to begin. The committee had planned to let him rest through the day of his arrival after his long trip from Los Angeles made especially for the purpose of aiding in the drive. The youthful star chose to spend the evening in a theatre where Will Rogers was making a talk. The Goldwyn star spotted the First National-Marshall Neilan star in his box and sang out: "Come on down here, Red, 'fore I lasso you and yank you down."

"Folks, I want you all to meet the king kid of California," was the introduction Mr. Rogers gave when "Freckles" got onto the stage and it started the youthful star on the busiest four-day ever spent by a thirteen-year-old boy.

The next day Wesley started on the fulfillment of his official program. He delivered a letter from Mayor Snyder of Los Angeles to Mayor McShane of New Orleans, and tickled the newspapermen by springing the slogan of the drive "Every ten spot saves a young tot," on the city's chief executive and collecting his first contribution from him.

At noon he was the guest of honor at a luncheon tendered him by the Saenger Amusement Company, holders of the Associated First National Pictures, Inc., franchise for Louisiana. The afternoon and evening was spent in making a round of theatres. Thursday afternoon and evening was also spent in visiting theatres, and then came the big event of the drive—The Grunewald Cave frolic for the benefit of the fund. Attendance was limited to 500 with plates at $5 a cover, and the befreckled kid star was the head liner of an entertainment which included twenty-two acts of vaudeville in addition to the regular review of the Cave Dwellers. Young Barry auctioned off Hoover dolls, and hit a high mark of $590 on one that he sold.

Friday and Saturday were spent in the visiting of theatres. Saturday morning probably established a record for personal appearances on the part of a star. Eighteen theatres giving special matinees for children were visited in two hours and ten minutes.

"HOW'S THINGS ANYWAY?" Mayor McShane of New Orleans and Wesley Barry, the First National star

Plans Being Drawn for a 2,500 Seat Moving Picture Theatre in Baltimore

Plans are being drawn for a 2,500 seat moving picture theatre, which will be built on the Park Circle, Reisterstown road and Park Heights avenue, Baltimore, and will be named the Circle. This playhouse will be erected by the Circle Theatre Corporation, which was incorporated January 29, under the laws of the state of Maryland, with a capitalization of $650,000. It will be a one-floor structure.

The officers of the company are: Alfred G. Buck, president; Clinton M. Johnson, vice president; Edward O. Penniman, secretary and treasurer. Besides the officers those elected to the Board of Directors are: John J. Carlin and E. G. Blanke.

Alfred G. Buck is also president of the American Theatres Company, and a managing director of the Washington Theatre company.

For the past three years Mr. Buck has operated a film exchange at 210 North Calvert street, Baltimore, but due to his extensive activities in the theatre companies he represents, he has been obliged to sell out the exchange to the Stanley Exchange. Tom Hayes, formerly with the Seaboard Film Exchange in Washington, D. C., will now act as manager. Mr Buck started his experience in the moving picture business under Thomas A. Edison about fifteen years ago and managed twenty-five road companies in the United States and Canada for Mr. Edison at one time.

Barry to Go On Stage

Wesley Barry, Marshall Neilan's popular little star, will shortly make his debut on the speaking stage. By special arrangement with Mr. Neilan, the freckle-faced youngster will appear at the Egan Little Theatre in Los Angeles in the title role of "Penrod." The play will be put on for an indefinite run and rehearsals will be started immediately under the direction of Ed Rose, playwright and author of the stage presentation of Booth Tarkington's famous boy stories.

The motion picture rights for "Penrod" are held by Mr. Neilan, who is planning to produce this picturization following Wesley's appearance in it on the stage.

Miss Daw Engaged

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, has announced that Marjorie Daw will play the role of Love in "Experience," George V. Hobart's famous spectacle, which is to be produced shortly as a Paramount picture by George Fitzmaurice. Miss Daw is now on her way East to begin work on the picture. Richard Barthelmess will play the role of Youth, and other well-known players will be seen in the large cast which will enact the drama.

Keaton Signs St. Clair

That Malcom St. Clair, well-known comedy director, had been signed by the Comique Film Company, producers of the Buster Keaton comedies, released through Metro, was the announcement made last week by Lou Anger, production manager of the firm.

St. Clair will alternate with Eddie Cline in sharing directorial honors with the "frozen-faced" laugh maker. The trio will collaborate in the preparing of the stories.

Clifton Theatre Sold

Samuel B. Ward, who has operated the Clifton Theatre, 316 South Broadway, Baltimore, for several years, has sold this playhouse to Morris and A. M. Cohen for about $15,000. H. J. Skrentny & Son, were the brokers.

Tesa Films Get Charter

The Canadian Government has granted a charter to Tesa Films, Limited, with headquarters in Ottawa, Ontario, and with an authorized capital of $1,000,000. The company is granted the right to produce, exchange, release, buy and sell moving pictures, to operate a studio, moving picture exchange and to carry on a general business of photography. Arthur Joseph Bateman, a prominent commercial photographer of Ottawa, is understood to be at the head of the new organization.

Loew Merger Delayed

The proposed merger of the various Marcus Loew theatre companies in Canada into a $20,000,000 organization has been further delayed, it is announced at Toronto, pending the preparation of statements by auditors showing the exact assets and liabilities of all present operating theatres. It is also stated that further steps in the amalgamation will probably not be taken until further meetings of shareholders in Toronto, Montreal, Ottawa, Hamilton, Windsor and London are held.

Picture Bureau Opens

The local branch of the U. S. Army motion picture service is now open at Atlanta, Ga., under the direction of Arthur E. Rudisill. Thomas H. Martel, director of bookings for the department theatres, has just left that city after establishing the office at 33 South Forsyth street. Through the bureau more than 150 theatres are booking feature films.

Sign for British Pictures

The Anglo-Canadian Picture Plays, Limited, Montreal and London, has contracted for a further regular supply of British film releases for Canada at the rate of one feature each week. Announcement is made that Dr. John McCombe, president of the Anglo-Canadian company, was successful in arranging this schedule during a recent visit to studios and offices in England.

Screen Club Elects

At the annual election of the Rocky Mountain Screen Club the following officers were elected for the year of 1921: President, H. E. Huffman; first vice-president, W. E. Scott; secretary and treasurer, Chas. Gillen; vice-presidents, M. C. Gerehart, Ft. Collins, Colo.; F. Fairchild, Boulder, Colo.; F. R. Kelly, Salida, Colo.; J. T. Lynch, Laramie, Wyo.

First National of Southern California Now All Organized; 80 Per Cent. Sold

THE news that more than 80 per cent of the sub-franchise for Southern California and Arizona has been sold, was officially conveyed to the assembled sub-franchise holders at their February meeting by Sol Lesser, franchise holder for that territory of Associated First National Pictures, Inc.

The meeting was opened with a luncheon, at which Mr. Lesser presided. In turn he introduced Albert A. Kaufman, producer of Allen Holubar's "Man-Woman-Marriage"; Louis B. Mayer, producer of the Anita Stewart and John M. Stahl productions; Pete Smith, Marshall Neilan's representative, and B. P. Fineman, vice-president of the Katherine MacDonald Pictures Corporation.

The exhibitors listened to the testimony of the producers to the treatment of their productions by Associated First National exhibitors. The salient points advanced were that the producer and the exhibitors are partners; the producer is absolutely dependent upon the exhibitor for success; the motion picture industry can never retrograde so long as an organization of the type of Associated First National, with the door always open to artistic independent effort, is in existence.

Albert A. Kaufman congratulated the exhibitors upon the prospects for 1921 guaranteed by such productions as the "Big Five." He told the progress being made on the Sidney Franklin productions. In conclusion, he said: "If First National franchise holders continue the way they have started, I hope always to be able to produce independently for them."

Louis B. Mayer said: "It was just about two years ago that I was tendered a dinner by the Exhibitors' League of Connecticut, when they reviewed 'Virtuous Wives,' my first offering to the circuit. I told those exhibitors that First National would succeed, and I am happy to be able to say, 'I told you so.' And there's a reason—First National is fundamentally right. The gates are wide open for everybody who believes he can produce the cream and has the money to back his judgment. If he makes good he can continue—if he doesn't, he's out.

"We are both trying hard," said Mayer, producer and exhibitor, "to give the best that is in us. We both must live. Frankly, I wish that I had stuck to my theatres, because there is more money in it; but I didn't—I'm a producer, and if it wasn't for First National I wouldn't be producing."

B. P. Fineman said that he, like Mr. Mayer, wasn't making much money, but that he was having a lot of fun. "Five years ago," said Mr. Fineman, "the idea of First National was conceived. Wise ones said that the exhibitors would not stick together long enough to give the idea a test. They were wrong. The fact that you have secured such pictures as the 'Big Five' (and two years ago that I was tendered a dinner proves that the proposition is right and that you are going to make a lot of money."

Pete Smith extended Mr. Neilan's regrets on not being able to be present.

"Mr. Neilan is trying to make good pictures," he said. "Previous speakers have press agented his former efforts, and, with pardonable pride, may I also remind you of what Neilan has accomplished. We believe that we have a wonderful picture in 'Bob Hampton of Placer,' for Mr. Neilan has devoted more time, energy and money to it than any other picture he has ever made."

Mr. Lesser read telegrams of good will from Anita Stewart, Marshall Neilan and Katherine MacDonald. He then announced that to F. L. Titus fell the honor of being the first exhibitor to sign a franchise during the convention. Titus owns the Fairyland Theatre, Los Angeles.

On Tuesday evening, February 1, a special showing of "The Kid" was held for the visiting exhibitors at the Kinema Theatre. Charles Spencer Chaplin was present to greet the exhibitors and received their hearty congratulations for his artistic triumph. On Wednesday afternoon a showing of "Passion" was held at the Royal Theatre. After the latter showing, Walter F. Jensen, of Pasadena, remarked: "The thought of getting such pictures for my house makes me dizzy with joy."

At a special business meeting the following officers for the newly-formed Associated First National Pictures, Inc., of Southern California, were elected: Michael Gore, Los Angeles, president; Sol Lesser, Los Angeles, vice-president; David Bershon, Los Angeles, secretary, and Walter Jensen, Pasadena, treasurer. Directors were elected as follows: J. E. Richards, Strand Theatre, Phoenix, Ariz.; J. G. Knapp, Strand and Temple Theatres, San Bernardino; Walter F. Jensen, Jensen Theatre, Pasadena; John Young, Hollywood Theatres, Inc., Pasadena; Sol L. Lesser, West Coast Theatres Company, Los Angeles, and M. Gore, Kinema Theatre, Los Angeles.

An advisory board was named as follows: M. Barnes, Barnes Theatre, Fillmore; A. E. Johnson, Coliseum Theatre, Santa Barbara; J. F. Bezdecheck, Capitol Theatre, Calexico; J. L. Lazarus, Royal Theatre, Los Angeles; J. S. Lustig, Starland Theatre, Los Angeles; J. Mathe, Alvarado Theatre, Los Angeles, and Glenn Harper, Palace Theatre, Los Angeles.

"Give Public the Best," Says Illinois Showmen

"Give the public the best features, the best comedies, the best news weeklies and the best music you can afford. Advertise in the newspapers and have adequate help in the house to care for the comfort of your patrons."

"Bill" Watts, or W. W. Watts, if you prefer the name he uses in signing checks, gave that as the recipe for success in motion picture exhibiting on the occasion of the opening of his third theatre in Springfield, Mass. It is the Princess Theatre, claimed by many to be the finest in Springfield, although others claim the Gaity is still the leading theatre in the city. The proprietors aren't worried, for they are the same, both houses being the property of "Bill" Watts. His third house is the Vaudette, erected on site of the old Lyric.

Mr. Watts started as an exhibitor in Springfield, with a theatre now destroyed which he called the Vaudette. It was in the days of plank seats and sawdust floors.

When he went after a franchise in Associated First National Pictures, Inc., residents of Springfield felt that they would find out whether he regarded the Gaity or the Princess as being the best of his theatres. The answer was not forthcoming, for Mr. Watts succeeded in having the franchise blanketed over both houses, so both run First National productions.

"Bill's" a director of Associated First National Pictures of Illinois.

Joins Realart Staff

Percy Heath, dramatic critic, author and scenarist, has joined Realart's West Coast scenario staff, according to a telegram received at the home office of Realart Pictures Corporation. He has been signed by Elmer Harris, supervising director at the Hollywood studios, to write scenarios for Wanda Hawley and Bebe Daniels.

Can You Qualify for

Screen Authorship?

A NATIONAL educational institution to train photoplaywrights by correspondence during spare time at home has been established in Los Angeles to meet the needs of the motion picture industry.

This institution is directed by experienced writers and sponsored by Cecil B. DeMille, Thos. H. Ince and other prominent producers.

The field for photoplaywrights is lucrative and applicants drawn from every walk of life respond to the call.

Only persons naturally endowed with the gift of creative imagination and dramatic insight, however, can hope for success in this profession, and applicants must be selected accordingly.

All applicants, therefore, are requested to apply by mail to Frederick Palmer, Director of Education, for the Palmer Home-Test Questionnaire to determine their fitness to undertake this course of vocational training.

This questionnaire, scientifically compiled by Professor Malcolm Shaw MacLean, A.M., formerly a Northwestern University instructor of English composition, in collaboration with H. H. Van Loan, noted photoplay author-producer, is the first test of its kind ever adopted by an educational institution.

The purpose of this questionnaire is to help applicants determine the degree of creative imagination possessed by them and consequently their eligibility to enroll in this curriculum.

If successful in making this home test, the Palmer Plan of Instruction in Photoplay Writing is available to you.

Address all inquiries to

Director of Education
Palmer Photoplay Corporation
7012 L. W. Hellman Building
Los Angeles, Cal.

(2-26)

Charles Urban Gets First Call on All R. L. Ditmars Subjects

An announcement of much importance in the field of high quality short subjects has been made by Charles Urban, president of the Kineto Company of America, Inc., in announcing the purchase of a considerable amount of negative material from Raymond L. Ditmars, curator of New York's famous Zoological Park and a noted producer on his own account of plant and animal films.

Mr. Ditmars has for a long time been prominent in the film world on account of his studies in motion pictures. Mr. Urban, in acquiring some of the Ditmars' pictures, names two series of particular interest to motion picture exhibitors.

One is a lengthy series entitled "Modern Truth from Old Fables." These are delightful tales illustrating the fables that children have read for generations. The action is all with the animals that Mr. Ditmars understands so well.

These fables will all be incorporated into the Charles Urban Movie Chats. Detailed information as to the particular numbers of the Movie Chats which have them, will be given at a later date.

Another especially noteworthy series secured from Mr. Ditmars is the Series of the Four Seasons: Spring, Summer, Autumn and Winter. Each season is depicted in plant and animal life in one reel. This series will be made part of the Kineto Reviews, "The Living Book of Knowledge."

An arrangement has been entered into between Mr. Urban and Mr. Ditmars whereby the Kineto Company has first choice on all new subjects Mr. Ditmars makes.

This, the Kineto Company says, practically gives it a monopoly on all fine animal pictures, because with the Arthur H. Fisher pictures and the pictures from agents in England and on the Continent, many of the choicest life studies are constantly coming into its laboratories.

Latest Federated Release Has a Strong Hold

"The Servant in the House," the latest release of the Federated Film Exchanges of America, has a cast of rare box-office value to the exhibitor.

Clara Horton, who plays a prominent role in this Charles Rann Kennedy story, has been well known for her work on the screen since she was three years old. One of her most recent successes was in the part of Youth in "Everywoman." Jean Hersholt, who creates the part of Mansor, is a noted actor of Denmark, who has toured this country extensively in Ibsen plays. The past work of Claire Anderson, Jack Curtis, Edward Piel, now with D. W. Griffith, Harvey Clark, Zenaide Williams, John Gilbert and Anna Dodge is well known to motion picture fans and exhibitors alike.

"Life" of Pins Told in Pictures

What is said to be a very novel educational picture has just been completed by the Harry Levey Service Corporation. The title of it is "Admishun Ten Pins," it being the life story of the pin and his cousins hook, eye, loop and safety pin.

The picture opens with a "bunch of kids" giving a circus, for which the admission price is ten pins, and "not bent ones either." The pin, having a head, tells its own life history and takes the spectator back to the time when it was moulten metal, and thence through all the different phases and machines, polishing and cutting, sharpening and pointing up to and including the time when it is fastened into papers.

The titling is particularly effective, it is said, being in rhyme, with little animated figures portraying the action described. The working of the more complicated machines is shown very plainly by "mechanigraph" drawings in which every detail of the work is carefully and slowly explained.

"I WISH TO SEE YOU DANCE—YOU MUST DO IT FOR ME NOW"

A scene from "Passion Fruit" with Doraldina being released by Metro

Keaton Is Working on Eighth Comedy

With the completion of the eighth of his series of two reel comics, Buster Keaton finishes his first season with Metro Pictures Corporation. He has chosen "The Goat" and proceeds to show the many funy mishaps that may befall an innocent bystander when misfortune proceeds to name him for her victim.

Other Buster Keaton comedies which will be released in the order named are "Haunted House," "Hard Luck" and "The High Sign."

C. B. DeMille and T. H. Ince Pictures Released February 13

Cecil B. DeMille's production, "Forbidden Fruit," which enjoys the distinction of being the first picture to hold the screens of the Times Square week-run picture houses for three successive weeks, and Douglas MacLean in the Thomas H. Ince production, "Chickens," are the Paramount feature releases scheduled for February 13.

"Forbidden Fruit" was written by Jeanie MacPherson. Alvin Wyckoff, assisted by Karl Struss, was in charge of the photography, while the settings were designed by Paul Iribe, the noted French interior decorator and designer.

"Chickens," the Thomas H. Ince production, which presents Douglas MacLean in the stellar role, is an adaptation of one of the last stories from the gifted pen of Herschel S. Hall, whose untimely death was recorded in the newspapers only recently. The original title of Mr. Hall's story was "Yanconna Yillies" and it was published in the Saturday Evening Post. Agnes Christine Johnston wrote the scenario and Jack Nelson directed.

Russell Company Caught in Storm

Word has reached Fox headquarters in New York that the company headed by William Russell, which several weeks ago left Los Angeles for location eight thousand feet up in the Sierra Mountains, shot their scenes alright, but were in serious peril when a real Sierra blizzard swept down on them, and for four days kept them in suspense as to the outcome.

On the fourth day, when the blizard had abated sufficiently, the company, after many hardships, reached their home base none the worse for their exciting experience. The most enthusiastic members of the outfit were the camermen, who were enabled by the blizzard to incorporate into the story of "Bare Knckles," the picture that Russell was making, some snow scenes almost impossible of duplication.

When the company arrived back at Holywood, among its props was a wind machine, which has been taken to location, but never used.

Harold Goodwin Star Film Ready

Advices from the Fox West Coast studios state that "Oliver Twist, Jr.," a 1921 version of Dickens' celebrated story, in which Harold Goodwin will make his initial bow as a screen star, has been completed. Millard Webb had charge of the direction, and according to information from the West Coast, has made of Goodwin's introductory vehicle a particularly fine piece of stagecraft.

While the theme and the dramatic incidents are in the main the same as when Charles Dickens penned the story, the entire locale has been shifted to America, with all the characters garbed in clothes of today.

Nearing Completion

Work is nearing completion on the new Capitol Theatre at Sixth and Chestnut streets, St. Louis. It is expected it will be controlled by Skouras Brothers, but no definite announcement has been made.

Sales in New York

Sale of the Harlem Opera House and the Apollo Theatre, New York City, is announced. Paul M. Herzog will remodel the latter into a picture house. Once operated by Hurtig & Seamon, it was the first upstairs playhouse constructed in New York.

First Film Story of Reincarnation

What is said to be the first big photodrama with a story dealing with reincarnation is "Buried Treasure," the Cosmopolitan production for Paramount which opened an extended engagement at the Criterion Theatre recently.

The story was written by F. Britten Austen, an English writer who has made the subject of reincarnation a study and has blended the scientific with the imaginative in a way to hold the interest, it is said.

February 20 Set as Date for the Release of Film, "God's Good Man"

Marie Corelli's famous story, "God's Good Man," will be released by the Stoll Film Corporation of America February 20, according to an announcement issued by the company. This will be the first motion-picture production of a work by the noted author in which every detail was personally supervised and authenticated by her.

Maurice Elvey directed the production, from a scenario by Kate Gurney, who also plays a part in the picture. Miss Corelli left her home at Stratford-on-Avon, within a stone's throw of William Shakespeare's abode, to spend all of her time at the Stoll studio during the period of the filming of the interiors.

Miss Corelli, according to Stoll officials, was determined that the atmosphere of the book, as well as the happenings, should be transcribed to the screen, and, when the picture was concluded, she was absolutely convinced that her novel idea had been faithfully shown.

For many of the outdoor scenes, Miss Corelli took the whole company to the Shakespeare country, where some wonderful landscapes were shot as charming settings for the absorbing story. The hunting scene, in which about a hundred of the landed gentry were prevailed upon by the authoress to appear, is one of the stirring dramatic moments in the picture.

"The Furnace," a Taylor Film, Receives Praise of Exhibitors

"Book it, see it, advertise it and then reap the benefit of the word-of-mouth advertising that few pictures create"—such is the message C. S. Musser, of the Opera House, Shepherdstown, W. Va., sends in on Realart's W. D. Taylor special, "The Furnace," now playing in all sections.

W. C. Clavier, of the Liberty Theatre, Fargo, S. D., writes: "Everyone who saw it was more than pleased. We can cheerfully recommend it to any exhibitor who wishes a high-class entertainment."

One exploitation stunt creating considerable comment was employed by M. Melincoff of the Capitol Theatre, Lynn, Mass. He cut out some cardboard butterflies, painted them and hung them from his marquis where they fluttered in the wind. He also used additional advertising space in the newspapers in announcing the picture. Concerning "The Furnace" he says significantly: "This is the first time we have run a full week on any picture."

Fred. A. Rice, of the O-At-Ka Theatre, Warsaw, N. Y., said: "Knowing the picture as I do, I would advise any exhibitor who wants a beautifully staged picture to use 'The Furnace.'"

Two Theatres Needed to House Crowds Attending "Midchannel"

Shea's Hippodrome, Buffalo, was the scene of one of the most enthusiastic receptions ever accorded any of its film offerings last week, at the showing of "Midchannel," a Clara Kimball Young production, says Equity.

SOUTH SEA MAID
Doraldina in "Passion Fruit," released by Metro

On the evening of the very last showing, hundreds of Young fans were turned away. Despite all efforts to hold the picture over for an additional week, Franklin, manager of Shea's was obliged to yield to previous booking arrangements and close the run.

Once again in the profitable career which has attended the run of this picture, a simultaneous showing at another theatre was necessary to accommodate the overflow. Shea's Cort Theatre, another of Buffalo's foremost screen temples, housed the picture for half a week at the same time that it ran at the Hippodrome. This marks one of the rare occasions where two theatres were necessary to hold the crowds that wished to attend the same production.

Plan Espionage Systen

Ministers in Baltimore, Md., have banded together for a system of espionage over the screen. Each church will appoint members to attend the nearest theatre and report on the pictures.

Church Try-out

To test the value of motion pictures in church work in Grand Rapids, Mich., the Rev. Earl A. Miller, pastor of the First Presbyterian Church, has installed a new projection machine and will give a religious show every Sunday evening. His first film was "From the Manger to the Cross."

Louise Lovely in Underworld Drama

Louise Lovely's new starring vehicle under the Fox banner, just released, gives her a role somewhat different in nature from any with which this popular young star heretofore has been identified. In "While the Devil Laughs," Miss Lovely is cast as a New York cabaret singer who is used as a tool by a gang of clever thieves, but reforms and becomes a shining example to her old associates.

The story, which was written and directed by George William Hill, chronicles the lives and ambitions of the big city's slum dwellers and points a moral in the struggles of the girl to renounce her evil ways and win the respect of those placed in a more fortunate environment. William Scott, in the character of a taxicab driver, presents one of the most difficult impersonations ever entrusted to him, and G. Raymond Nye makes of the part of a gang leader a screen cameo, it is said.

Duncan Day Was a Great Success

Arizona's "William Duncan Day" was, according to Governor Thomas E. Campbell, the greatest holiday the state ever held, Vitagraph says. More than $10,000 was realized for the Hoover campaign for the relief of the starving children of Europe by the Vitagraph chapter king's appearance in Phoenix. He spoke in every theatre at the capital and gave the drive the biggest boost it had had in the state. In addition to his appearance and on top of his contribution to the picture industry's fund, Duncan left his own check for $500 with the Arizona committee.

When the Vitagraph star arrived in Phoenix he was met at the station by a big parade of citizens headed by the crack Indian School Military band. Boy scout organizations from all over the state formed in the parade and Mr. Duncan and his co-star, Edith Johnson, were welcomed for the state and city by Percy Millness, secretary to the governor, and Mayor Plunkett.

THE exhibitor's success depends on his ability to satisfy his patrons. His profits are the puppets of a competition as merciless as it is ever-changing. ***To expect a production, estimated in six figures, to stand up to the advantage of the exhibitor through the use of mediocre prints is dabbling with an expensive plaything.***

The exhibitor requests screen insurance when he demands ***Rothacker Prints***—just as the producer protects his investment by specifying ***Rothacker Prints.***

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FILM MFG. CO. CHICAGO U.S.A.

There are reasons—Come and see them.

Founded 1910 by Watterson R. Rothacker

Two B. B. Hampton Pictures Are Being Made Ready for Release

In a recent letter received from W. W. Hodkinson, president of the W. W. Hodkinson Corporation, who at the present moment is on the West Coast, Mr. Hodkinson said that four of the greatest pictures ever released by him or any other company are now in process of construction at different studios in and about Los Angeles.

"I have seen these pictures in the making," writes Mr. Hodkinson, "and I wish to say that they will measure up to the highest standards."

Mr. Hodkinson referred specifically to "Keeping Up With Lizzie," which will be the second Rockett Film Corporation production made for Hodkinson release. "The Light in the Clearing," which T. Hayes Hunter is directing for the Dial Film Corporation, "A Certain Rich Man" and "The Man of the Forest," two Benjamin B. Hampton productions, all Hodkinson releases.

"The Light in the Clearing" is an Irving Bacheller story. Irving Bacheller is one of the best known living American authors. According to Mr. Hodkinson's letter, Mr. Hunter says that in "The Light in the Clearing" he will far surpass any of his previous efforts. "Keeping Up With Lizzie" is another Irving Bacheller story, which Lloyd Ingraham is directing.

As regards "The Man of the Forest" and "A Certain Rich Man," nothing need be said of them except that they are Benjamin B. Hampton Productions Hodkinson says. The first was made from Zane Grey's engrossing story and the second from a William Allen White novel.

Big Exploitation Plans in Making

Officials of Fox Film Corporation, enthusiastic over their production of Mark Twain's "A Connecticut Yankee in King Arthur's Court" which started off with such a sensational pre-release run as it is now enjoying at Miller's Theatre, Los Angeles, and the many flattering tributes the picture elicited from the trade at its recent New York special showing are making plans for the most intensive exploitation campaign ever accorded on of their special productions.

Advices from Fox headquarters announce that the campaign on "A Connecticut Yankee," will be based on a number of salient points which in the opinion of Fox officials, ought to make it a one hundred per cent. buy for the exhibitor.

Chief among the assets listed by Fox to put the picture over with a roar is the use of Mark Twain's name. This point has been utilized by Fox to the extent that every piece of paper and exploitation literature that goes out on the production carries upon it a portrait of Mark Twain.

Bebe Daniels Film for Early Release

"Ducks and Drakes," with Bebe Daniels in the leading role, is scheduled by Realart for immediate release under its Star franchise. The story is by Elmer Harris, playwright and scenarist and recently appointed supervising director of Realart's West Coast studios.

The action introduces Bebe Daniels as Teddy Simpson, a young girl full of life and the desire for romance, excitement and adventure. She wants to be entertained and amused. So she hits upon the idea of calling up numbers selected at random in the telephone directory and flirting with every pleasant masculine voice that responds.

In this manner she talks with two men who prove to be club mates of her fiance. One day he overhears them in a telephone flirtation and learns what is happening. Realizing the dangers of such promiscuous flirtation he enlists the aid of his friends, and they plot to cure her of the habit. So successful is the plot that by the time the adventure is over Teddy is more sedate.

Major Maurice Campbell, director of "She Couldn't Help It," and "Oh, Lady, Lady," also directed "Ducks and Drakes."

New Detroit Theatre

Construction is to be begun immediately on the Rivola Theatre, on the south side of Cadillac Boulevard near East Forest avenue, Detroit. The auditorium will seat 1,200.

Two for Larkin

L. E. Larkin, of the Beckwith Theatre, Dowagiac, Mich., has purchased property on South Front street and plans the erection of a new theatre seating 1,500. He will then operate two houses in that city.

Finishes Work

Eulalie Jensen, popular screen favorite, has completed work in the Nance O'Neil role of Raimunda in the picturization of "The Passion Flower," directed by Herbert Brenon, starring Norma Talmadge as the daughter.

CHARACTERS IN "BOB HAMPTON OF PLACER" MADE BY MARSHALL NEILAN FOR FIRST NATIONAL RELEASE

Top Row (left to right): Wesley Barry as Dick, Marjorie Daw as The Kid, Pat O'Malley as Lieutenant Brant, James Kirkwood as Bob Hampton (Captain R. H. Nolan); Bottom Row: Frank Beigh as Silent Murphy, Priscilla Bouner as The School Teacher, Noah Beery as Red Slavin and Two Gun White Caps as Sitting Bull

RUTH ROLAND
in
"The Avenging Arrow"

by
Arthur Preston
Hankins

Produced by
Ruth Roland Serials, Inc.
At the Robert Brunton
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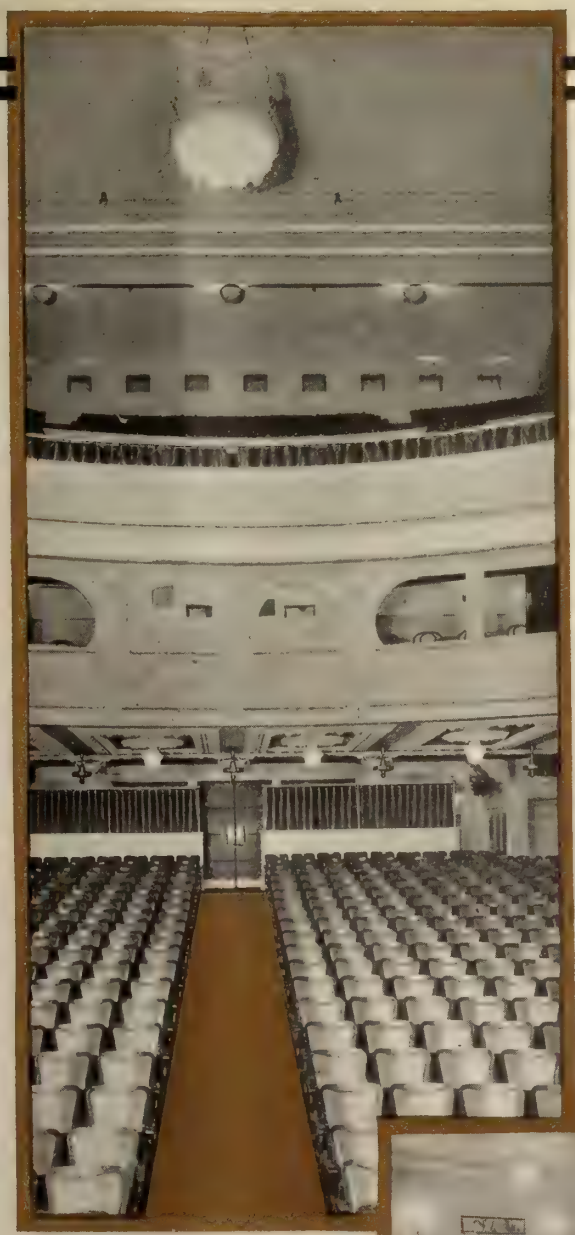

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Made According to U.S.Navy Standard

"The Nut," with Douglas Fairbanks in the Leading Role, Is to Be Released March 13

DOUGLAS FAIRBANKS says he is particularly proud of the cast he succeeded in getting together for his next United Artists production, "The Nut" which will be released March 13.

Several of the most popular screen players are in the cast and Fairbanks believes that "it is the supporting players who make a screen success." For that reason he used every effort to get the right and proper persons to give the different parts in the production realistic interpretations.

The leading feminine role has been given to Marguerite de La Motte, whose most recent triumph was scored in "The Mark of Zorro." William Lowery, who plays the part of he gambler in "The Nut," has gained his way to fame in several Fairbanks' features. He played with Doug in the latter's first photoplay, "The Lamb," produced by D. W. Griffith. Morris Hughes, appearing in Doug's latest offering, came to the Fairbanks' fold from the Essanay studio in Chicago.

A deal of feminine beauty is added to the new production by the presence in the cast of not only Miss La Motte but also of Barbara La Marr, comparatively a newcomer to the silversheet. Miss LaMarr first won recognition as a scenario writer, not as an actress. She sold eight stories to the Fox Company, and some of them are now in production. Her first screen appearance was with Anita Stewart in "Harriett and The Piper." She is scheduled to appear again with Fairbanks in "The Three Musketeers," announced as his next production.

Gerald Pring is also numbered among the Fairbanks players. Some of the films he has appeared in of late are "The Palace of Darkened Windows" for Selznick; Betty Compson's forthcoming production, and "The Bronze Ball," a Thomas H. Ince production.

Sidney De Grey is also portraying a role in the new Fairbanks' feature. De Gray has appeared in such features as Metro's "A Chorus Girl's Romance," and with Will Rogers in "Jes' Call Me Jim," "Almost a Husband" and "Water," Water Everywhere."

Plans $700,000 Theatre

C. K. Howell, theatre building specialist of Atlanta, is at Charleston, S. C., conferring with A. Sotille ,of the Pastime Amusement Company on plans for the new $700,000 theatre, work on which will start in the near future. The theatre is designed to seat 1,800 persons, all on the main floor, with the exception of a small, exclusive mezzanine floor to seat approximately 100, with no balcony.

Garfield Signs New Hodkinson Contract

Charles Garfield, resident manager of the R. B. B. Amusement Company, which operates the Orpheum Theatre, Flint, Mich., has signed with Ralph Peckham, Hodkinson representative in Detroit, for the first ten pictures—sight unseen—on the Hodkinson release list for 1921.

In a letter that Mr. Garfield addressed to the home office of the Hodkinson Corporation he says that he was to a certain extent influenced in the placing of this contract by the fact that he has played Hodkinson productions in the past and having received fair treatment always he felt that he was in some way obligated and for that reason took pleasure in giving the company the business to which their pictures and manner of doing business entitled them. He says, too, that he purposes to give the attractions every possible bit of publicity and feels highly confident that he will be able to put them over with a bang.

J. F. Taylor Sues Dubuque Man Selling Colura Stock

Suit has been filed in the New York Supreme Court by J. F. Taylor and Company, Inc., against Herman Simmonds, Jr., of Dubuque, Iowa, for an accounting on which to base the damages which may be due the plaintiff. They claim a contract with Simmonds for the sale of stock of the Colura Motion Picture Corporation, Simmonds agreeing to form a syndicate for the purchase of the stock and to supply the plaintiff from time to time with statements of the sales and to account for all money he received.

It is charged that Simmonds has met with much success in the sale of the stock but that he has not only refused to render an accounting, but has attempted to make sales of the stock for his own account, under the veil of a secret agreement with the Colura corporation, and has delayed the underwriting scheme so that the option of the plaintiff would expire and he could then contract direct with the Colura people.

Harold Lloyd in His First Three Reeler Makes Debut With Associated Exhibitors

ANNOUNCEMENT of March 13th as the release date of "Now or Never," Harold Lloyd's first picture under his contract with Associated Exhibitors, Inc., was made this week. This production is in three reels and sets a new standard for Lloyd comedies. The contract entered into between Hal Roach, the producer of the Lloyd pictures, Lloyd and Associated Exhibitors last summer does not remove the Lloyd comedies from the Pathe releasing schedule as the pictures are to be distributed by Pathe, with whom Lloyd has been identified for six years.

The release of the first three-reel Lloyd comedy marks another step in the career of the comedian. Within two years Lloyd has established himself with the public and exhibitors to a point where exhibitors vie with each other in seeking first run contracts for his productions.

The policy responsible for the ever increasing success of the comedian was formulated by Paul Brunet, president of the Pathe Exchange, Inc., who saw the possibilities of Lloyd in two-reel comedies of an exceptionally high character. His judgment was vindicated immediately upon the release of "Bumping Into Broadway," the first two-reel in which Lloyd appeared. Lloyd not only bumped into Broadway with both the Capitol and Strand playing his comedies day and date but every one of the succeeding productions went over the same way.

"Captain Kidd's Kids," "From Hand to Mouth," "His Royal Slyness," "An Eastern Westerner," "Haunted Spooks" and "High and Dizzy" all established box office records and proved that a two-reel comedy could be made the feature in even the biggest houses in the country. The insistent demand for more and more of Lloyd led to the decision of The Associated Exhibitors to make the new comedies in three reels.

Mildred Davis, the charming little leading lady who has gained honors with Lloyd in the previous productions, remains with him for the new series. The cast is strong and the physical construction of the picture is said to be excellent. The thought back of the picture was to create a real big feature picture in three reels and the sales executives who have seen the picture are certain this has been achieved.

"Now or Never" was produced from a scenario by Sam Taylor, a member of the Hal Roach staff. Much of the action takes place in a "through railroad train." The comic possibilities of the railway sleeper afford Lloyd unlimited opportunities for his screen art, an art which in the past has proved amazing in its discovery of entirely fresh and original comedy situations in material familiar to the stage and screen. The story is of the love-romance stype.

Schaeffer Is Paramount's Manager for New England

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, announced last week at the convention of Paramount district managers the appointment of George Schaeffer as district manager in charge of the Boston and New Haven exchanges, with headquarters at Boston. This is the post recently relinquished by H. G. Ballance, now general sales manager. Mr. Schaeffer has been office manager of the New York exchange.

Mr. Kent also announced the appointment of Paul J. Swift as office manager at the New York exchange, succeeding Mr. Schaeffer. Mr. Swift has been branch manager at Omaha and Berbert Krause is named to succeed him there.

Benefit at Clover

A moving picture performance for the benefit of the sufferers in Ukrania was held at the Clover Theatre, 414 East Baltimore street, Baltimore, through the courtesy of Milton Caplon, the proprietor, who loaned the playhouse for the occasion. The benefit was held under the auspices of the Smiller Relief Organization which has sent 1,500 complete suits of clothing and $2,000 to the sufferers, thus far.

Strike Aids Attendance

Residential theatres in Albany, N. Y., are profiting these days through a street car strike that is now in its third week. While the downtown houses have been more or less hit by the lack of transportation, the houses in the residential sections have been packed nightly by those who would rather see a picture than remain at home, or employ a jitney for a distance of a mile or more in order to reach a first-run and more elaborate house.

"The Four Horsemen of the Apocalypse" Is Screen Drama at Its Greatest Height

By EDWARD WEITZEL

THE Metro screen version of "The Four Horsemen of the Apocalypse" is a remarkable achievement. The reader of the four hundred and eighty-two pages of the novel will find the complete story in the photoplay; the spectator who is not familiar with the work of Vicente Blasco-Ibanez will behold an eleven-reel picture containing thirty-two characters in which the plot is crystal clear, the human note always present and round and full of tone, and the symbolism of the title and its application to the titanic struggle between nations that is still fresh in the memory unmistakable in its just arraignment of the horror and dreadful waste of war. Coupled with all this he will find acts of simple heroism and nobility of soul, truthful incidents of every-day life and a deft balance of playful humor—that sorely-needed blessing to humanity that does so much to keep it sane and hopeful in moments of great mental stress.

It Is All Entertainment

Most important of all every foot of film in the picture is entertainment. By far the best screen story dealing with its subject, it is first and foremost drama as the great masters of the stage understood the word: life, mankind in action; a skilled depiction of events, not a preachment. The nature of its theme is forgotten in the power of its appeal and the dexterity of its telling. It has that perfect blend of laughter and tears which is the goal of the dramatist, and it marks the advent of a master craftsman. Rex Ingram, the director of "The Four Horsemen of the Apocalypse," has by it won a position among the leaders of his profession. June Mathis, who provided the scenario and the continuity, has accomplished her difficult task with the best of results, and John Seitz by his thoroughly artistic camera work has aided materially in sustaining the high character of the picture.

Technical detail that attracts attention by reason of its unusual merit is of many sorts. The casting of the characters, the correctness of location, the minute perfection of settings and costumes, the sure grasp of light effects, the perfect molding of the human countenance by the proper use of light and shadow, the composition of the individual scenes and the splendid command of form and tempo cannot escape instant recognition. The cutting of the picture is practically flawless. By the time it reaches the general public it will have the symmetry of a tone-poem. Nothing is more remarkable about this screen epoch than its subjection of every element to the laws of true drama, to the elimination of every foot that interferes with the progress of its story.

A separate word is due the manner in which the four horsemen of the scriptures are introduced. They are the incarnation of the supernatural and seem to be riding above a world which they have come to destroy. The machinery used is simplicity itself; the effect is weird, mysterious, awe-inspiring.

From a cast of such great length as the Ibanez drama demands the names of Rudolph Valentino, Alice Terry, Pomeroy Cannon, Joseph Swickard, Alan Hale, John Sainpolis, Stuart Holmes and Wallace Terry stand out prominently. All the characters are excellently acted but superior opportunity has permitted the leading players to center attention upon themselves. The love romance around Julio Desnoyers and Marguerite Laurier makes them the most important characters in the story. Both actors are ideal for the types they portray, and they act with fine sincerity and abundant technical skill. Rudolph Valentino gives every indication of having been born in the Argentine, and Alice Terry is the French woman she depicts to the life.

A Powerful Story

While in no sense a prologue, the opening scenes of the story in South America prepare the way for the tragic drama which is enacted later in Paris and on the Marne. Madariaga, the Centaur, the enormously rich old cattle herder of Argentina, lusty and lustful, whose daughters have married outside of their own nationality, is a heroic figure of a man, big of brawn and the undisputed ruler of his broad acres and army of servants. And he hates his German son-in-law. Toward his younger daughter's French husband he has an entirely different feeling. But the German is the father of three sturdy sons, and the Frenchman's wife has only presented him with a daughter. Madariaga does not relish leaving his vast estate to Karl Von Hartrott's sons. When Julio Desnoyers is born the old Argentinian is so overjoyed that he embraces Marcelo, the boy's father. Until the hour of his death, the old Centaur lavishes all his affection upon the boy and takes him with him on wild debauches at the towns when Julio is old enough to accompany his grandfather.

At old Madariaga's death the estate is divided and all of his family go to Europe to live, the Von Hartrotts in Germany and the Desnoyers in Paris. Here Julio's father sets up an expensive establishment and buys a castle on the Marne and becomes a collector of costly antiques. Julio, true to his training by his grandfather, begins a gay life and opens a studio where he paints pictures and entertains his friends and his models.

The Lovers Settle Accounts

One of his guests is Marguerite Laurier, the youthful wife of the elderly Monsieur Laurier. Julio falls desperately in love with her and Marguerite returns his passion. Her husband discovers what is going on and drives his wife from his home. Then comes the outbreak of the war and Laurier enlists at once, but Julio still stuck to his painting and his gay life. The sight of Marguerite putting on the garb of a Red Cross nurse does not arouse him, but when he sees her attending a blind soldier and recognizes the man as her husband he commences to feel the call of war. Enlisting at last he is sent to the front.

Meantime his father, learning of the advance of the Germans toward Paris, goes to his estate on the Marne, only to be captured by German soldiers and have his castle turned into the headquarters of the officer in command, his brother-in-law Von Hartrott, being one of the lieutenant-colonel's staff; also two of VonHartrott's sons.

Julio and his eldest cousin meet at night in a ditch between the lines. Both have been sent on dangerous missions. They recognize each other, but the game of war must be played to the bitter end. Both fire at close range and fall dead, side by side. Marguerite determines to stay with her husband before she learns of Julio's death, the blind man having forgiven her. Later the father and mother of Julio meet a stranger in the graveyard who leads them to their boy's grave. "You knew him?" they ask. "I knew them all," replies the stranger, pointing to the thousands of graves. The symbolism is unmistakable.

SCENES FROM METRO'S SPECIAL, "THE FOUR HORSEMEN OF THE APOCALYPSE"
It is an adaptation of the Blasco-Ibanez novel and directed by Rex Ingram

James Young to Direct for Pathe First Rudyard Kipling Scenario; to Be Filmed at Brunton Studios

JAMES YOUNG, director of "The Devil," the Associated Exhibitors production starring George Arliss, will have the distinction of directing for Pathe the first Rudyard Kipling production, "Without Benefit of Clergy." Young was signed for this important task by M. C. Levee, vice-president of the Robert Brunton Studios, just before the latter left for Los Angeles, accompanied by Randolph Lewis, Pathe representative, who assisted Mr. Kipling in the preparation of the scenario.

Paul Brunet of Pathe, through whose efforts Mr. Kipling was won over to the screen, enthusiastic over the success of Mr. Young in his direction of "The Devil," readily approved the choice of Mr. Levee.

The production end of "Without Benefit of Clergy" is in the hands of Robert Brunton and his organization. The wonderful facilities offered by the Brunton plant, made very apparent to Pathe through the marked success of three of its serials and one feature produced there during the past year, led President Brunet to engage Mr. Brunton to produce the initial Kipling attraction. This contract was closed during Mr. Levee's visit to New York.

Randolph Lewis, who absorbed fully the idea of Mr. Kipling during his visits to the master story teller, will act in an advisory capacity in connection with the producing of the film.

One reason that had a big bearing on the choice of Mr. Young is that probably he is the only American director who ever produced a picture in India. In his earlier days in the screen world, Mr. Young toured the Globe making pictures. He stayed longer in India, perhaps, than in any other country. Working in Calcutta, he obtained a knowledge of the land, the people and their customs that will be invaluable to him in the making of "Without Benefit of Clergy."

Paramount Sales School Graduates Its Second Class and the Men Are Assigned

THE second class of the Famous Players-Lasky Corporation's Salesmen's Training School completed its sessions last Thursday and with the approval of General Manager Kent, it was announced by Fred F. Creswell, who is in charge of the school, that every man had successfully passed the final test.

The following are the graduates and the exchanges to which they have been assigned: J. M. Bettencourt, San Francisco; L. L. Britton, Boston; M. S. Cohn, Denver; L. J. Boston; H. Fink, Cleveland; R. S. Fleet, Atlanta; A. W. Hill, Minneapolis; P. J. Hogan, Toronto; H. S. Hoke, Seattle; M. Landow, Philadelphia; J. F. Levee, New York home office; W. C. Lippincott, Detroit; J. T. McBride, St. Louis; A. Mendenhall, Des Moines; T. H. Mitchell, Jr., Atlanta; D. E. Nease, Portland; William O'Loghlin, Toronto; C. N. Peacock, Los Angeles; C. E. Peppiatt, Atlanta; R. Rhedans, Minneapolis; K. G. Robinson, New Haven; L. A. Spinks, Atlanta; F. A. Wasgien, St. Louis; W. D. Washburn, Chicago; J. T. Wilbur, Albany; Leon Williams, Atlanta; M. S. Wilson, Salt Lake City; H. L. Zink, Chicago.

In addition to these men, S. Cohen, M. B. Gore, J. J. Hess, A. Jackanic, R. A. Schuler and E. L. Wright, all accessories men, also completed the course and left immediately for the Albany exchange, there to receive special training on accessories by Melville A. Shauer, accessories sales manager. Albany is regarded as a model exchange so far as the handling of accessories is concerned.

Mr. Kent and Mr. Creswell are now preparing for the third class, which will open within a few weeks.

Dickstein Says His Legislative Bill Is Not Aimed at Movie or Theatre Business

THE Dickstein bill, recently introduced in the New York State Legislature, is not aimed in any way at either the motion picture or theatrical business, says its sponsor, Assemblyman Dickstein, of New York, in a letter to the actors' Equity Association of New York city. In this letter, Assemblyman Dickstein calls attention to the fact that the association opposes the Dickstein Sabbath bill on the ground that actors should not be required to work seven days a week.

"I do not propose to discuss matters with you on this bill, for or against, but I would like to call your attention to the fact that you are laboring under a misapprehension. I do not believe that your association has been properly advised of the contents of this bill, or what it stands for, nor do I believe that your representative opposing the bill realizes the justness of it, nor do I feel that he has read the law," Mr. Dickstein stated.

"This bill in no way attempts to affect moving pictures, or anybody else, nor does it permit any person, individual or firm, to do business or labor more than six days a week. It has no more connection with the actors than I have with the movies. I proposed to write you some time ago because in the previous hearing, a misconstruction was made by some person representing your association.

"Section 2144 of the Code provides that it is a sufficient defense for a person who works on the first day of the week, if arrested, to show that he keeps another day of rest which would mean that he is not violating the law. The bill specifically provides, however, that no person shall work more than six days a week."

$100,000 Theatre Opens

The Southern Enterprises of Dallas, formally opened the Palace Theatre at Corsicana, Texas, February 7. The theatre is the most magnificent in Navarro County. The cost was approximately $100,000.

The Southern Enterprises will have charge of the theatre and it will be run on the same plan and management as the theatres owned by the company in Dallas, Waco, Houston and Fort Worth.

Brilant Sets Record in Speedy Scenario Writing

What is probably a record for speed in turning out a working continuity of a five-reel motion picture, was established by Arthur M. Brilant, of 901 Beck Street, Bronx, New York city, when he completed the story and continuity of "Annabel Lee," a romantic comedy drama, produced by Joe Mitchell Chapelle, the Boston publisher, and released by Joan Film Sales Corporation, in forty continuous hours of work.

Circumstance played an important part in the making of the new record. Finding themselves, through a sudden change in plans, without a story and with an organization of a director and players drawing salary, the producers appealed to several well-known authors, but none would promise a script within less than two weeks. Finally Brilant was interested in the proposition.

The arrangement was that besides a fixed sum, Brilant was to get a certain bonus for every hour under 144 hours, allowing twenty-four hours to the day that he saved on the script. Without stopping for a moment's rest, Brilant completed the scenario in forty hours of continuous work, which, deducted from 144 hours, gave him a juicy bonus for 104 hours. Complimenting him on his achievement, the producers said: "You did a splendid piece of work."

Walsh-Fielding Locate

Walsh-Fielding Productions, Inc., have taken a suite of offices on the third floor of the building, 112-118 West Forty-fourth Street, New York, and are busy preparing their next feature production, from the pen of Mary Murillo. In this production two prominent Broadway stars will be featured, along with a notable cast.

Officials to See "Kismet"

Governor Channing Cox, of Massachusetts, and Mayor A. J. Peters of Boston, will attend the initial performance of "Kismet," the Robertson-Cole super-special, starring Otis Skinner, when it opens at the Majestic Theatre, Boston, on Monday evening, February 21.

BRING ON THE STEED!
Eugene O'Brien in his Selznick picture, "Worlds Apart"

They said:—
"It couldn't be done"

Nearly two years ago, when I decided to produce and release my pictures independently, I was told that "it could not be done"; that it was impossible, an absurd idea, etc., etc. I was certain that the quality of my pictures would speak for themselves and would meet any competitive big pictures on the market. My idea has worked out splendidly—brilliantly. No longer has any monopolistic picture corporation my pictures to use as a club on the exhibitor to force him to take pictures he doesn't want. I set out to help free the exhibitor from the strangle-hold certain concerns were trying to place 'round his neck—and so far I have succeeded. Now, I understand, other stars are going to follow my footsteps. I welcome them. The result will be better pictures, and that's exactly what the industry needs right now.

The Equity Pictures Corporation, my distributing company, are selling my pictures on the "open booking" basis. You can book any one or all. You can pick what you want. No exhibitor will be forced to book any other pictures to get mine, nor will any exhibitor be forced to take all my pictures to get any one of them. From every part of the country I have received compliments, verbal bouquets and enthusiastic words of praise from theatre owners and exhibitors, who endorse my fearless stand and who are kind enough to flatter me by telling me that I am the biggest star in the independent field. As such, I ask the support of every exhibitor who wants to be free from strangling film trusts. "Eyes of Youth" brought fortunes to exhibitors. So is "Hush" doing right at this moment. So will my brilliant new picture, "STRAIGHT-FROM-PARIS," to be released shortly. Watch for the release date and communicate with any Equity Franchise Holder or with Equity Pictures Corp., Aeolian Hall, New York.

Clara Kimball Young

Edward Knoblock Named by Fairbanks to Write Screen Version of Dumas' Great Novel, "The Three Musketeers"

ANNOUNCEMENT has been made in a wire from Douglas Fairbanks to Hiram Abrams, president of United Artists, that Edward Knoblock, celebrated English playwright, has been engaged to write the picture version of Alexander Dumas' famous story, "The Three Musketeers," which will be Fairbanks' next film vehicle.

"It is a pleasure," read "Doug's" wire, "to tell you that Edward Knoblock has consented to write the script for Dumas' story. This should help materially to make 'The Three Musketeers' the greatest of all motion pictures."

When Fairbanks first announced that it was his intention to screen this famous novel, he also stated that he would have the photoplay version prepared by the most able dramatist available, and the selection of Edward Knoblock was made.

Not only does Knoblock's understanding of dramatic technique commend him for this assignment; he is further qualified by the fact that he came from overseas with an intimate knowledge of the British Isles and Continental Europe. Probably no man living has made a broader study of ancient, medieval and modern European life and customs than Edward Knoblock. His deep interest in literature and history and his experience as a writer have given him that wealth of understanding required to interpret with fidelity Alexander Dumas' great fictional work.

Most of the preparation in connection with this story will be done at the Fairbanks' home in the Beverly Hills near Hollywood. Knoblock plans to work in the open air with "Doug."

For the past three months, Edward Knoblock has been making a methodical study of camera requirements at the Lasky studio, where he wrote his first film play, to be produced by William C. DeMille under the title of "The Lost Romance."

Some of his best known plays on the speaking stage are "Milestones," "My Lady's Dress," "Marie Odile," "Shulamite," "Kismet," starring Otis Skinner, and "One," being presented this season on Broadway by David Belasco at the Belasco Theatre.

Whitman Bennett Treats to Free Lunch and Beer (Near) in Saloon on Location

REPRESENTATIVES of the daily and trade press were guests of Whitman Bennett at a luncheon on February 11 that was a distinct novelty and at the same time recalled to some of the old timers a habit that passed out with prohibition. Bennett caused to be served a typical free lunch of sandwiches, pickles, herring, cheese and all the regular accessories, along with many glasses of the liquid that optimists now call beer, from the end of a real bar in a real saloon.

Need Not Worry

The saloon was ostensibly run by a gentleman by the name of McGovern. It was the last day McGovern's place was to be open, so Bennett thought it might be a good idea to have the genial host lay in a supply of a few thousand more sandwiches, pickled onions, etc., and invite the boys up to "say it with tears." They responded in droves.

But the anti-saloon people need not worry. McGovern's place was not open to the general public at any time. The saloon occupied the corner of a street that was never traversed by any but hired feet. It was part of the huge set built in the First Field Artillery Armory at Sixty-eighth street and Broadway that is being used in the street scenes in "Salvation Nell," which Whitman Bennett is making for Associated First National.

The mammoth set comprised the intersection of two East Side streets. It was as faithful a replica of a corner in New York's slums, sidewalks, streets, in fact everything, were as practical a copy of the original as was necessary for photographing the scenes. So complete in details was the hand-made "exterior" that even trolley cars bumped along First avenue.

Took "Stills" Also

Pauline Stark and Joe King, featured in "Salvation Nell," Kenneth Webb, the director, Mr. Bennett and First National representatives joined the scribes at the free lunch. Both motion pictures and still photographs were taken of the affair.

Building 750-Seat House

The outlying centre of Dauphin, Manitoba, has broken into the realm of centres having up-to-date amusement facilities. The Dauphin Theatres, Limited, a newly organized company, is erecting a modern moving picture theatre to seat 750 persons and the structure will also provide accommodation for two stores. M. G. Peebles of Winnipeg is the president of the company, and Dr. W. J. Harrington of Dauphin is vice-president. The cost of the new theatre, which will open shortly, is estimated at $50,000.

ABSOLUTELY—MOVING PICTURE WORLD ON THE RIGHT TRACK AGAIN—TWENTY-TWO IN PICTURE—TEN OF 'EM WORLD MEN!!

This is the day the "gang" went up to watch them make the Whitman Bennett production, "Salvation Nell." Joe King is the "rough" guy and Pauline Starke is the Salvation Army girl, standing in the front of the car

Complete Kennedy Film

Lem F. Kennedy has just completed his first of a series of independent feature productions, titled "The New Minister," featuring Robert Kenyon and Muriel Kingston. Walter R. Sheridan, who capably assisted Mr. Kennedy in the making of the picture, will be associated with him in all future productions. Willard Van der Veer has been made head cameraman.

Hand Resigns from Hodkinson

Stanley Hand, who several months ago succeeded C. John Predari as Buffalo representative for Hodkinson, has resigned. Mr. Hand returned to New York. There will be no successor named to Mr. Hand at the Buffalo office, which will continue open, however, in charge of Miss Marion Gueth, who has been secretary.

Theatre at Americus Opens

The new Rylander, Americus, Ga., built at a cost of $150,000, opened its doors early in February, and is pronounced a marvel of construction for a small city theatre. The acoustics of the theatre are truly remarkable, and huge hyphoon fans have been installed. The theatre will play both pictures and road attractions.

Brenon in New York

Herbert Brenon has returned to New York from Palm Beach and has started work on "The Sign on the Door." He is at present shooting the scenes with Lew Cody and Charles Richman, in which Norma Talmadge does not have to appear, as she is still vacationing in Palm Beach, but she will return shortly and will immediately start work.

Lasky, Off for Hollywood, Tells About the Picturization of Barrie's Writings

JESSE L. LASKY, first vice president of the Famous Players-Lasky Corporation, in charge of production, has left for Hollywood to spend six weeks at the Lasky studio. Before departing Mr. Lasky made several important announcements of production developments. During his stay in the East the big Paramount studio at Long Island City was reopened and is now running smoothly, under the direction of Victor H. Clarke, studio manager, and Robert Kane, production manager.

Mr. Lasky at Hollywood will make preliminary arrangements for the production there of "Peter Pan," Sir James M. Barrie's masterpiece. Sir James will come to this country in July, Mr. Lasky said, and will devote several weeks to collaboration with the director and continuity writer on the scenario for the production. The director for "Peter Pan" already has been chosen, as well as the girl who will play the title role. They will be announced later.

"Shortly after my arrival in Los Angeles," said Mr. Lasky, "Thomas Meighan will come East to do Booth Tarkington's famous story, 'The Conquest of Canaan.' He will be directed by Roy Neill, who did splendid work in directing Dorothy Dalton in 'The Idol of the North.' Mr. Meighan will next do Peter B. Kyne's famous story, 'Cappy Ricks,' which is well known, both as a novel and as a play produced by Oliver Morosco.

"There's rather an interesting story connected with the production of 'Cappy Ricks.' We wanted to have Peter B. Kyne come East and assist in the production, but it was impossible for him to do so. Wherefore, Mr. Meighan's regular director, Tom Forman, will stay in the West and collaborate with Mr. Kyne on the scenario, while Mr. Meighan is working on 'The Conquest of Canaan' in the East. On the completion of 'The Conquest of Canaan' Mr. Forman will come East and direct Mr. Meighan in 'Cappy Ricks.'

"I forecast that one of the treats of the season will be the William DeMille production of Barrie's 'What Every Woman Knows.' Not only is this a faithful reproduction of Barrie's play, with all of Barrie's sure sense of drama and his inimitable charm, but it also is one of the greatest women's pictures I have ever seen. Every American woman is the heroine of this picture, and, having seen it once, she is certain to take her husband and her friends to see it.

Given Much Attention

"'Sentimental Tommy,' also by Barrie, which has been produced for us by John S. Robertson, is another story which marks a high spot in motion picture artistry. This picture has had one of the most thorough productions ever given a Paramount picture, and is certain to prove one of the really worth-while pictures of the year. We have shipped a print of it to England so that Barrie himself can edit it and write the sub-titles.

"I have received cabled reports from London stating that Donald Crisp and Paul Powell, who are producing pictures in our London studio, have produced two remarkably fine pictures in 'Appearances' and 'The Mystery Road. 'Appearances' is by Edward Knoblock and 'The Mystery Road' is E. Phillips Oppenheim's first screen story. Our London studio is now running with the same smoothness that prevails in American studios, and we plan shortly to send over more well known American players to augment the stock company of which David Powell is the nucleus."

King Vidor Contracts to Release a Series of Special Productions Through Associated Producers

KING VIDOR will make a series of special productions under a contract for distribution with the Associated Producers, the organization which comprises Thomas H. Ince, Marshall Neilan, Maurice Tourneur, George Loane Tucker, Allan Dwan, Mack Sennett, C. Gardner Sullivan and J. Parker Read, Jr.

King Vidor's status as a full-fledged producer is assured, it is said, he owning his own five-acre studio, "Vidor Village," and having an organization that is the result of three years of selection and elimination.

Mr. Vidor will make four special productions, with all-star casts, for Associated Producers distribution during 1921. The first of these stories will be known as "Love Never Dies," and will be somewhat of a spectacle as well as a photodrama; it is an adaptation of Will N. Harben's startlingly realistic novel, "The Cottage of Delight."

In connection with the filming of "Love Never Dies," the King Vidor company will soon journey to New York for scenes in Washington Square, upper Fifth Avenue and Riverside Drive. However, Vidor Village and adjacent California "locations" will suffice for the rest of the story, wherein the locale is Tennessee and North Carolina.

Mr. Vidor sought the Associated Producers distribution on the advice of his friend, Thomas H. Ince, who commented upon Mr. Vidor in these words: "King Vidor has proven conclusively that he is a director of power, scope and humanness. Those of his pictures which I have seen have always impressed me by their poesy, artistry and purity of sentiment.

"Exhibitors will welcome his pictures through our organization; his type of story and direction differs from that of any member of our organization, and he unquestionably contributes a warm, rich note that will blend well into the harmony of our plans and purposes."

"OH, YES. I BELIEVE THAT CALIFORNIA SUNSHINE IS THE BEST IN THE LAND"
Ethel Clayton starring in the new Paramount picture called "The Price of Possession"

Portland Censors Report

The Portland, Ore., censor board, consisting of C. S. Jensen, of Jensen and Von Herberg; Mrs. Alexander Thompson, prominent club woman, and Rabbi Jonah B. Wise, recently filed its annual report with the city commissioners, showing the condemnation of five pictures during the past year. Ten films were submitted to the board for final approval. Of these, three were passed with eleminations and two passed as viewed.

All of Portland's films are submitted to viewers selected by the board and the main body sees pictures only when the viewers' decisions are held to be unreasonable by the film owners. Scores of eliminations are made monthly to bring the films to Portland standards; nevertheless, censorship in the Rose City has been peaceable since the new ordinance was passed.

JAMAICA, L. I., N. Y.—Roanoke Construction Company is erecting up-to-date moving picture theatre at 109th street and Liberty avenue, with seating capacity of 1,400.

J. W. Hicks, Jr., Goes to Australia as Managing Director of Feature Films, Distributors of Paramount Pictures

JOHN W. HICKS, JR., assistant sales manager of the Famous Players-Lasky Corporation, has been appointed managing director of Feature Films, Ltd., distributors of Paramount Pictures in Australia and New Zealand, according to an announcement made by E. E. Shauer, in charge of the foreign department of Famous Players-Lasky. Mr. Hicks will succeed Alec Lorimore, resigned. With Mrs. Hicks he left on February 17 for San Francisco, where he will board the Ventura, which sails March 1 for Sydney.

Mr. Hicks is one of the Paramount pioneers, and his appointment to this important position is declared to be a fitting recognition of the services he has rendered the Famous Players-Lasky Corporation in the last four years. The extensive experience gained by Mr. Hicks in Paramount exchanges and in the home office of the company will be of great value in the working out of the plans for the improvement of the distributing organization for Paramount in Australia and New Zealand

The new Feature Films executive began his film career with General Film in 1914 under George Kleine, remaining with that organization in several capacities until 1917. In that year he went to Kansas City to accept a position under the late A. D. Flinton, district manager for Paramount.

His activities included work in connection with the Kansas City, St. Louis, Des Moines and Omaha exchanges. In 1919 Mr. Hicks was named branch manager of the Minneapolis exchange, where he speedily established a reputation for efficiency and executive ability which won for him promotion as assistant sales manager in July, 1920.

"The appointment of Mr. Hicks as managing director of Feature Films, Ltd., is the first step in plans we have had under consideration for the betterment of the Australasian organization," said Mr. Shauer in making the announcement.

Unique Prologue Presented at Opening of Ambassador Theatre in Los Angeles

S. BARRETT McCORMICK, at the opening of the Ambassador Theatre, the unique Gore Brothers and Sol Lesser house, in Los Angeles, presented a prelude which marks the beginning of a new style of prologue the effectiveness and general adaptability of which, probably will make it a most popular form among the larger houses in the country.

The prelude was a pantomimic allegory based upon the idea which runs through "Passion" starring Pola Negri, the Associated First National Pictures, Inc. production which was the only motion picture used on the opening program of the theatre. Mr. McCormick gave it the symbolical title of "Clay" with the descriptive sentence, "A symbol play of life's scarlet hour" and the production introduced for the first time on any stage the contortionable masques, a fascinating creation of Mr. Alex. Hall.

The masques, similar in design to the Benda origination, have adjustable visages, so that they may be changed to depict the more predominant of human emotions. Seven characters were used in the prologue; "Passion," "The Golden Lure," "Lust," "Destruction" and three "Virtues." As to the action perhaps the best description is the symposium given on the program of the theatre:

"Within the Forest of Life, which is ever Primeval, man has built the Castles of his Dominion. Hands of Clay have lain them Tower upon Tower on the Sands of Mortal Frailty and within has he housed the Spirit of Passion. Into the Forest comes the Virtues. First awed by the Glories of Creation, they make obeisance—then timid feet explore—bolder, step by step, they reveal in the Garden shrouded in the mystic Perfume of Flowers that have sprung from Clay.

"Thus enters the Lure, the Golden Lure, his face a masque to hide away the baser stuff of Mortal mould. Charmed by the witchery of a pilgrimage the Virtues dance in ecstacy—then comes Lust, of hideous mien, and with him. Destruction—their masques unable to blot away the thing within. In fear the Virtues draw away, but forces greater than their own lure them on and thus they struggle for a while, then in mad abandon a bacchanale with Lure and Lust and Destruction, while the Castles crumble and the naked soul of Passion rises crimson from the works of Clay."

Betty Compson Has Signed a Five Year Contract to Star in Paramount Pictures

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, has announced that Betty Compson, whose remarkable performance in George Loane Tucker's "The Miracle Man" stamped her as one of the foremost artists of the screen, had signed a contract for five years as a star in Paramount Pictures.

Miss Compson, who arrived in New York recently with her mother for the express purpose of affixing her signature to the Lasky contract, will leave soon for Hollywood. She will begin work April 1 on her first Paramount starring picture, and Mr. Lasky has arranged that she will be given the services of one of the most famous of the Paramount group of directors to make her first picture.

"We are greatly pleased with the acquisition of Miss Compson to our list of artists," said Mr. Lasky in announcing the signing of the new star. "I consider her one of the really great actresses of the screen. In the portrayal of big, vital dramatic roles she has won the greatest praise from the most discriminating of critics.

"Not only was this true in 'The Miracle Man,' but in 'Ladies Must Live,' which George Loane Tucker has recently completed, and which we shall release as a Paramount picture in the near future. Her personality as well as her rare ability, mark her as one of the big drawing cards of pictures."

Miss Compson was enthusiastic over her new contract. "I was amazed," she said, "at the magnitude of the producing organization which Mr. Lasky has. My association with Mr. Lasky's organization promises the most wonderful results."

Litigation Won't Delay New Sunrise Production

The Sunrise Pictures Corporation is speeding up its plans for the release of "The Price of Silence," starring Peggy Hyland, following a decision of Judge Augustus N. Hand in the United States District Court refusing to grant a preliminary injunction restraining the film company from exhibiting the production.

The injunction suit was filed by Isaac Silverman, who asserted that he controlled the sole dramatic and motion picture rights to the dramatic composition, "At the Mercy of Tiberius," upon which the Sunrise screen production is based. Under Judge Hand's decision Silverman is not precluded from establishing his claim but the release of the production is permitted.

Augusta Evans, author of "At the Mercy of Tiberius," died long prior to the expiration of the original copyright on the book and her estate was wound up in the Probate Court. Subsequently, in 1915, just prior to the expiration of the copyright, some of the heirs obtained a renewal but there appears to be some doubt as to the legality of the renewal.

Realart Names Guimond Director of Publicity

L. F. Guimond, who has had experience as an exhibitor and salesmanager, as well as in publicity and advertising work, has been appointed director of publicity and advertising for Realart, according to an announcement from that corporation.

Mr. Guimond's introduction to the business nine years ago was through a small town theatre which he built and operated for a time. He has also managed metropolitan houses and is familiar with the problems of exhibitors generally.

In the distribution end he has for several years been connected with major organizations in various capacities. He was for a time sales promotion manager for the W. W. Hodkinson Corporation. He assumed his new duties with Realart on February 14.

J. H. Gilday Succeeds Harris P. Wolfberg

Famous Players-Lasky has just announced that the new district manager for the Chicago territory is Joseph H. Gilday, who for the past year has been branch manager of Famous Players' office in Kansas City. Mr. Gilday succeeds Harris P. Wolfberg, who is retiring to become vice-president and ganeral sales manager of the Lake & Export Coal Corporation.

Mr. Gilday arrived in Chicago February 12. He is one of the pioneers of the moving picture industry, and is especially well known for his success as an exhibitor. "Joe" Gilday's popularity, personally and in business, is widely attested, and it is with pleasure that his many friends in Chicago learned of the new appointment.

Mr. Wolfberg, the retiring district manager, has just been presented with a watch, chain and knife by the employees of the Chicago, Minneapolis and Indianapolis exchanges over which he had jurisdiction.

Turges Building

The Turges Amusement Corporation, of 723 Seventh avenue, New York City, has purchased a plot of ground at Surf avenue and Seventeenth street, Coney Island, 177 by 100 feet, and will begin work immediately on a motion picture theatre there.

Pathe to Distribute American Features; "'Sunset' Jones" Is First New Release

THE Pathe Exchange, Inc., has taken over the entire distribution of the features of the American Film Company. A new arrangement affecting this change in the distribution of the American features recently was concluded by Paul Brunet, of Pathe, and S. S. Hutchinson, president of the American Film Company, Inc., and became effective February 14. Previously the American company maintained its own sales forces in the Pathe branches, which provided office and shipping facilities.

Pathe takes over the selling of all the American features, past, present and future. The first new production to be released on this basis will be "'Sunset' Jones," in which Charles Clary and Irene Rich are featured. Its date of issue will be announced soon.

Among the stars who appear in the American pictures released by American and now taken over by Pathe are Marguerite Fischer, William Russell, Charlotte Walker, Seena Owen and Helen Jerome Eddy. Featured with Marguerita Fischer in some of the films are L. C. Shumway, recently seen in the Edgar Lewis production, "The Beggar in Purple," and Nigel Barrie.

The American features offered during the past year are included among the successes of the season. William Russell's starring vehicles are "Six Feet Four," "The Valley of Tomorrow" and "Slam Bang Jim," and Marguerite Fischer maintained her popularity with "Eve in Exile," "The Dangerous Talent," "The Honey Bee," "The Thirtieth Piece of Silver," "The Week End," "The Gamesters" and "Their Mutual Child."

Other features are "The House of Toys," with Seena Owen; "A Light Woman," with Helen Jerome Eddy; "The Blue Moon," with an all star cast, and the new production, "'Sunset' Jones."

Export Film Moves

The Export and Import Film Company, Inc., announces that on February 21 it will move into its new quarters on the fourth floor of the Godfrey Building, 729 Seventh Avenue, New York. Carpenters and decorators are busy at work converting the floor into a fine suite of offices and a most modern projection room, built solely with a view for the comfort of the prospective buyers.

To Make Science Films

The Harry Levey Service Corporation announces that it will release each week in co-operation with the Science & Invention Magazine, a single reel of educational, scientific subjects called "Science and Invention in Film." This reel comes in answer to a demand by the readers of the magazine to see how the devices described in print really work.

Hodkinson Has Changed Release Dates for Films

Due to certain changes in conditions, the W. W. Hodkinson Corporation has been compelled to readjust the release dates on several of its forthcoming productions. The new dates are announced herewith: "Partners of the Tide," March 20; "East Lynne," March 27; "A Certain Rich Man," April 10; "The Other Woman," April 24; "Keeping Up With Lizzie," May 8; "The Man of the Forest," May 22; "The Light in the Clearing," June 5; "A Hugo Ballin Production," June 19.

"Partners of the Tide" is the new Irvin V. Willat production made from Joseph C. Lincoln's famous sea story and the exhibitors are anxiously awaiting it, for Mr. Willat has established for himself the reputation of being without a peer in the making of stories of this type, and Mr. Willat has said that "Partners of the Tide" is a greater picture by far than "Behind the Door" and "Below the Surface," his two great sea pictures of the past.

"East Lynne," it is said, will be one of the greatest box office attractions the screen will see in 1921. "A Certain Rich Man" is Benjamin B. Hampton's screen version of William Allen White's far-famed novel, while "The Other Woman," a J. L. Frothingham production directed by Edward Sloman, is a screen adaptation of Norah Davis' famous novel.

Arthur Zellner, Metro 'Script Writer, Will Soon Join Coast Scenario Staff

ARTHUR ZELLNER, Metro scenario writer, and for the last several months assistant to Maxwell Karger at the company's Sixty-first street studios in New York will leave for Hollywood within a fortnight to join the colony of scenarists at the Metro coast studios.

Since his appointment last September to assist Mr. Karger in the production of special pictures at the Eastern plants, Mr. Zellner has done the double duty of this work and of writing continuity for several important screen offerings, among them "Clothes," the Avery Hopwood-Channing Pollock play, presenting in pictures an all-star cast; and "A Message from Mars," the most recently finished of Bert Lytell's Maxwell Karger productions. Mr. Zellner wrote the scenario for the latter picture in collaboration with Arthur Maude.

Confirms Engagement to Buster Keaton

"Yes, the report of my engagement to Buster Keaton is absolutely true and I am very happy. Love to everyone at the studio—Natalie Talmadge." This telegram has been received by Beulah Livingstone, publicity director for the Norma and Constance Talmadge Film Companies, from Palm Beach, Fla., verifying the newspaper reports of Natalie Talmadge's engagement. Miss Natalie met Buster Keaton four years ago at the "Fatty" Arbuckle studio when she was acting as Mr. Arbuckle's executive secretary and assistant to the studio manager.

Some time later Buster started "on his own" in a series of high-class comedies produced by Joseph M. Schenck at Hollywood, and Natalie came east two years ago with her sister Constance, when the latter formed her own company and joined Norma Talmadge at the New York studios on Forty-eighth Street.

Natalie and Buster have not seen each other for two years, but have been carrying on a correspondence of weekly telegrams. Buster Keaton will arrive in New York in April and the date will then be set for the marriage.

Big Buffalo Theatre

The Lyric Theatre, Buffalo, has been closed. Workmen are now engaged in razing the historic old structure, formerly known as the Lyceum, to make way for the new Lafayette Square Theatre, being built by the Monument Theatre corporation, at a cost of $1,500,000. Officers of the corporation are President, Solomon Jacobson; Vice-President and General Manager, Morris Slotkin; secretary, J. Rosing, and treasurer, I. Golding. The new Lafayette Square will replace the old Family and Lyric theatres in Washington Street, corner Broadway.

Fairbanks Injuries Will Not Delay His Next Production

Despite the fact that Douglas Fairbanks was injured in the making of his next United Artists production, "The Nut," there will be no change made in the release date, which Hiram Abrams, president of the corporation, announced for March 13. The picture is finished and the most glowing announcements of its ultimate success have been received by Mr. Abrams from friends in California who have seen the first prints.

"The Nut," according to United Artists, is a comedy with heart interest; a love story with appeal; a tale of mad adventure; a chronicle of conflicting emotions set forth in a human way, seasoned with spectacular stunts and astounding novelties, a decidedly "different kind of a picture" which could be characterized as an obstacle race for the heart of a maid. It is very fittingly named for the hero, madly in love with a girl who lives in the same apartment house with him, and who so loses his sense of proportion that he easily deserves the appellation of "The Nut."

Court Won't Stop Lionel Barrymore's Picture Work

Supreme Court Justice Nathan Bijur has denied the application of John D. Williams for an order restraining Lionel Blythe, better known as Lionel Barrymore, from appearing or posing in any motion picture.

Williams charged that in the summer of 1919 he made a contract with Barrymore to appear in "The Letter of the Law," and as Barrymore explained to him that he had an opportunity to make some extra money appearing in a motion picture produced by Whitman Bennett, he interposed no objection, provided it did not in any way interfere with his contract to appear in Williams' play.

However, Williams charges Barrymore with refusing to return to the stage in Williams play, saying he preferred to continue his appearances in the motion pictures. Justice Bijur, however, held there was no ground on which to issue a restraining order, as Williams had failed to show "an enforceable agreement as to the alleged second play" Barrymore was to appear in.

Personal Touch

(*Continued from page* 1034)

It is expected that Owen Moore, who has been laid up for some time with an extremely painful case of rheumatism, will be well enough to resume work on his picture in the Selznick studios at Fort Lee in about two weeks.

* * *

Jesse L. Lasky feels that he has spent enough time in the east, with the result that he starts for Los Angeles February 19.

* * *

Gabriel L. Hess, chairman of the censorship committee of the N. A. M. P. I., left for Boston on Wednesday for the purpose of attending to censorship matters in Massachusetts.

* * *

Kenneth Laflin Eagon, for the past year an executive of Pinnacle Productions, Inc., of Chicago, has returned east and has become the general manager for Gardiner Pictures, Inc., 4 Clinton Avenue, Albany. At present Mr. Eagon is also writing comedies for two producing units on the Coast.

* * *

Carlos Moore, sales manager of the United Artists' Pitsburgh office, spent the week-end in New York, conferring with Hiram Abrams relative to forthcoming productions.

* * *

Romance is not confined to moving pictures alone. Sometimes it enters such a matter of fact precinct as an office of a concern allied to the moving picture industry. And the constant duty of dealing in a cold and professional way with romances of all sorts in the rather numerous dramas with romances as backgrounds has not hard boiled the persons concerned nor made them skeptical about the existence of the fiction in real life.

Witness:

As thrilling a romance as has ever been projected on the screen took place late in the afternoon of February 9 in the offices of the Moving Picture World. The leading lady was Miss Francis, who has been for some time a member of the staff of Cine-Mundial, the Spanish edition of the World. The leading man was not in evidence as he was impatiently waiting off in Cleveland. But the stern parent, who had forbid the marriage, was as usual, on deck.

Somehow or other the latter got wind of the fact that his daughter was about to disobey him and he came to the office to get her and guide her home. But as he ascended the elevator, Miss Francis, who had been tipped off that her stern Papa was in the building, was descending the freight elevator in the rear of the place, and thereupon hopped aboard a waiting taxi which took her to the Grand Central Station.

* * *

The Florida resorts are getting a bigger play this year than ever before from the motion picture people. Every week a large group leave for the south, but it must make them frightfully provoked when they learn of the balmy weather up north here and how little we are suffering from the weather. The latest to leave the city for Palm Beach was Anita Loose and Constance Talmadge, who are to stay about a month, it is expected. Probably when they arrive the first thing they will tell their friends is that we have had practically no cold weather.

* * *

After the above was written we were informed that Jules Mastbaum also entrained for Palm Beach, so that makes one more. If they go faster than this each week we are going to have a stet head made reading, "Off To Palm for a Well-Earned Vacation" and then just print a list underneath.

* * *

Harry Chandlee and William B. Laub have moved their offices and cutting rooms from the sixth floor of the Leavitt Building to the eighth floor of the same building, owing to the necessity of obtaining additional space. Chandlee and Laub are at present writing original stories and editing and titling films.

* * *

In quite another direction goes Ernest Shipman, who left for Canada during the past week. The trip is taken in the interest of some of Mr. Shipman's new pictures.

* * *

Karl K. Kitchin, well-known special writer of the New York World and motion picture representative for many of the large middle-west newspapers, is spending a vacation in Cuba. We are naturally suspicious by nature and when we hear that some man is going to spend his vacation out of the United States we always suspect that something besides rest figures in the trip.

* * *

Peter Megaro, of Harrisburg, was in New York during the past week looking over the film market. He called on many of his friends in the various distributing and producing organizations.

* * *

Randolph Lewis has gone to the coast to get work under way on "Without Benefit of Clergy," the initial Rudyard Kipling story for Pathe release.

* * *

George L. Fecke and Edith Gwynn have formed an organization that will handle advertising, exploitation and publicity for a selected clientele, with offices in the Fulton Theatre Building, Forty-sixth Street, west of Broadway. The trade name of the firm is "Welldon."

* * *

The talks Maibelle Heikes Justice is delivering before the various women's clubs of Washington are meeting with tremendous success. Wherever she speaks her auditors evidence unusual interest in her pertinent motion picture topics and all ask her to speak again. In an interview with a representative of a Washington newspaper Miss Heikes-Justice stated that she has just completed an organization of her own studios, which will open in Los Angeles next fall. They will be large enough to keep four companies busy.

The beautiful imported Persian silk oyster fork is awarded this week to Randolph Lewis of Pathe for having kept Lent thus far without dropping a stitch.

Cook Buys the Rialto

Blaine Cook of Golden City, Mo., has bought the Rialto Theatre at Beatrice, Neb., from W. L. Mears. Mr. Cook plans to make extensive improvements in the theatre.

Seattle Reports More

Since last week's report of the receipts from the midnight matinee given by the motion picture men of Seattle for the benefit of the Hoover Fund, the total has grown from $2,500 to $3,100.

Benefit for Hoover Fund

About $1,000 was taken in at the benefit performance of Griffith's "Way Down East," which was held at the New Lyceum Theatre, Baltimore, for the Hoover fund, on Saturday morning, February 12. The regular box office prices were charged.

BACK TO THE DAYS OF "THE OLD SWIMMIN' HOLE" WITH CHARLES RAY IN HIS NEW RAY-FIRST NATIONAL PICTURE

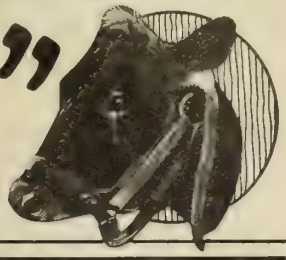
"Say, Elinor, is Bulgaria the capitol of Greece or Russia?" questions Charley in geography class at the left. The picture was produced by Arthur S. Kane

COMING!

LARRY SEMON

IN

"THE HICK"



"The Hick" is Larry Semon comedy on a larger scale than ever before. Rapid-fire fun that often becomes hilarious. Starts on a farm, and the action soon leads to the jazziest of cabarets. Maryon Aye, Larry's new leading lady, as the cabaret queen—and all of Larry's favorite fun-makers around the place to make life interesting for him.

"THE HICK"

VITAGRAPH

ALBERT E. SMITH *PRESIDENT*

Short Subjects of Importance

"Come Across"

There is one good piece of business in this Universal comic, in which the leading character plants a hydrant near various parked automobiles and collects fines from the owners. This is about the only excuse for the number, as it ends abruptly and without any particular point. It cannot be recommended, though the business mentioned is very funny.

"Open Another Bottle"

A one-reel Rolin-Pathe comic, directed by Alf Goulding, with Harry "Snub" Pollard, Hughie Mack and Marie Mosquini in the leads. The number is full of characteristic knockabout humor and runs rather above the average for this series. The military drill work should get a number of laughs and the battle scenes make a good climax. The number opens with Snub entertaining his friends in his cellar, which is plentifully supplied with booze. Little Sambo waits on the visitors.

"A Waiting Maid"

A one-reel Universal comic, written by Frank R. Conklin, with Dorothy Wolbert playing the leading part, supported by Eddie Barry. This concerns the love of a housemaid and a butler. Dorothy Wolbert has a gift for exaggerated character work but is not always seen to the best advantage in some of her hurriedly devised comics. She does better work in this and the photography and sets are pleasing. This runs better than average in entertainment value.

"A Movie Bug"

A two-reel Universal-Century comic which tells the story of a country youth and his sweetheart who make their own movies. A city chap, played by Harry Gribbons, appears on the scene and complicates matters by winning the girl's love temporarily. The humor is of the knockabout sort and laughable in spots. The country youth finally succeeds in winning back the girl by outwitting the city man. The scenes in this were easily made and there are no big situations, but it will serve as a light slapstick subject.

Paramount Magazine

Jazz and shimmy and unnamed wriggling in their native haunts, contrasted with the ways that they are done in New York, London and Paris, will please the devotees of the dance. "The Infernal Triangle" is another angle on married life. A letter to the wife aroused husband's suspicions. His imagination and jealousy cause him much useless agony until he discovers that the wife is taking a correspondence course in "How to Become a Movie Star." The animated cartoon is unusually clever. "A Steak at Stake" concerns the adventures of two tramps to obtain a square meal without working for it. Altogether this is a peppy, snappy number.

"All Aboard for Brindisi"

This issue of the Paramount-Holmes Travel Pictures is a picturization of passenger life aboard a luxurious ocean liner, sailing from Alexandria, Egypt, to Brindisi, Italy. Most of the passengers are Orientals and include two of the sons of the reigning Sultan of Egypt. It seems a very pleasant, dolce far niente existence and the former chef of the Knickerbocker Hotel, New York City, is on hand to administer to the inner man. An Oriental "Fatty" Arbuckle is on the ship, but lacks the humor of the American one and objects to being photographed. Brindisi was famous when the Romans built the Appian Way about two thousand years ago, and crumbling columns today mark the beginning of the famous road.

"Stuffed Lions"

A Chuck Reisner comic, in two reels, released by Universal. The leading character is one of a band of fake cripples for whom the police are searching. He accepts employment with a taxidermist, who is disposing of illicit liquor through the medium of stuffed animals. There is some funny small business in these opening scenes, some of which is original.

"Fighting Fury"

A two-reel Western-Universal subject, written by Arthur Henry Gooden, with Ed Hoot Gibson, Benjamin Corbett and Gertrude Olmsted in the cast. This is a story told in poetry of the doggerel sort, which gets to be quite amusing at times, though one reel of this would have been sufficient. The pictures merely illustrate what is told in the poem.

"The Sportsman"

A little farce featuring Larry Semon in one of his acrobatic roles. He is a sportsman engaged in hunting rabbits on the preserves of some oriental Pasha and is chased into grounds held more sacred to the pasha's wives. His exploits in the palace with a faithful companion form the body of a farce that is highly amusing in spots and generally so to the extent that "The Sportsman" will arouse laughter in the average audience. A good number for any program.

Paramount Magazine

The foibles and follies of poor humanity form the basis for the quips in the first two skits in this issue. The Twentieth Century Pictionary defines the word "weather" in a way which will recall to all men the agony of their first call, and to all women the embarrassment caused by the stupidity of the masculine caller in his stuttering attempts at conversation. The weather makes a safe subject to talk about in "His First Call," and one hour later finds the two in an entirely different position, and it's a safe bet that the weather isn't being talked about then. "Feed the Brute" has fun with the musculine desire for good "eats." The young man finds the jazzy girl quite the thing for a good time until the old-fashioned girl comes in with a trayful of delectable "goodies" and "Oh, Boy!" the appetite wins, proving that the way to a man's heart is through his stomach. The animated cartoon is Bud and Susie in "Getting Theirs." Bud and Susie and the Cat steal some freshly baked pies and also take pictures with a moving picture machine of papa indulging in a quiet nip at the bottle and of mama with her skirts blowing up above her ankles. They have fun when the pictures are shown on their screen and Bud and Susie are covered with shame when pictures of them getting spanked for stealing the pies are thrown on the screen. Taken altogether the entire contents of this issue are corking good fun, and should go big.

Kineto Review

A short subject that will go exceptionally well "on the road" is the twenty-third Kineto Review, which carries the title of "New York, America's Gateway." It is made up of carefully selected, self explanatory and advantageously photographed views of the world's largest city. To be sure the views are not anything that have not been pictured before, but we are safe in saying that the greatest majority of them are photographed from different viewpoints. For such a small amount of footage the scenic gives a surprisingly complete idea of the big town and its waterway approaches. Released by Charles Urban.

"Naughty Mary Brown"

This one-reel is a light bit of fluff in the comedy line and will probably amuse for the time it takes to be projected. The many rejected suitors of Mary Brown form the "Broken Heart Club" and console each other in their misery. The last member decides that Mary needs a lesson and proceeds to give her one. He gets a fashion dummy and on his porch the rejected ones pay "Miss Hope" all sorts of attention. Mary falls for the ruse and starts an investigation. She doesn't find out who the guest is until she has promised to marry the man who had the brains to think up the trick. Dorothy Devore, Eugene Corey and Earl Rodney are the principal players. Educational Film Corporation.

"It's a Great Life, If—"

A scenic of the forests in Northern Canada with the thermometer 40 degrees below zero. The cameramen travel by dog pack and some of the difficulties of getting pictures when the fingers freeze to the metal parts of the camera are shown. Good photography. Hudson Bay Travel Specials. Educational Film Corporation.

"Bring On the Groom"

A one-reel comic, written by Frank R. Conklin and released by Universay. Dotty Wolbert appears as the elder sister of a pretty miss who wishes to marry. The father insists that Dotty marry first and there is a hurried effort to find a groom for her. The burlesque characterization of the old maid is laughable. The subject is well made for this type of comic and should prove successful.

"Lion Hunters"

Baron Munchausen never told a funnier or more improbable adventure story than this Mutt and Jeff animated Fox subject depicts. They are first shown on a desert, where Mutt hangs Jeff up on the limb of a tree to attract lions so he can shoot them. Mutt goes to sleep and little Jeff has some riotous adventures. The subject is highly original and brings one big laugh after another. It is one of Bud Fisher's best.

Newest Reviews and Comments

Conducted by EDWARD WEITZEL, *Associate Editor*

Sidelights and Reflections

A college professor has lately been taking the American and English actors to task for their stage technique, stating that, in his opinion, "the Italian actor surpasses them both in intensity of feeling, finely drawn interpretative power and imaginative creation." This he partly attributed to the Italian actor's "superior appreciation of gesture and motion that made the Italian artist the peer of his brothers in other lands."

Of the French the professor said, "They portray life as they see it. And so should acting be in our theatres. Our way should be life as we live it, as we see and feel it."

* * *

That is precisely what the American and the English actors do—portray life, American and English life, as they see and know it. They are not fitted by either habit or training to portray Italian or French life, as they may have seen it, but they do understand the characteristics of their own countrymen and have no difficulty in giving a correct interpretation of the various types. The excessive gesture and great animation of feature which is the birthright of the Latin race are foreign to the Anglo-Saxon, and no manager would think of engaging either a French or an Italian actor, no matter how famous, to enact a subject of John Bull or Uncle Sam. The foreign actor is pre-eminently the best interpreter of the drama of his native land. This applies with equal force to the English speaking actor, and it is also true of his connection with the classic drama. The best interpreters of Shakespeare have been found on the English speaking stage. When Edwin Booth acted in Germany the press and people proclaimed his superiority. There have been fine performances of the English dramatist in an alien tongue, but the list of great Hamlets and Othellos since the first production of these plays has been the pride and boast of the Anglo-Saxon. The Hamlet of the celebrated French tragedian, Mounet-Sully, of the Comedie Francais, was highly esteemed in Paris, but when he played the part in New York many of us—the writer included—had difficulty in suppressing our smiles. His performance had all of that "superior appreciation of gesture and motion" that excites the admiration of the instructor of the English class of Amherst University, but the only impression Mounet-Sully made on the greater part of his audiences in the United States was that he would have been an ideal Melancholy Dane if Hamlet had been born a Frenchman.

* * *

The object in referring to this subject in a screen trade journal is to point a cautioning finger at the friendly but ill-advised persons outside of the industry who imagine they are in a position to offer practical advice to any and every department of moving picture production. The other day one writer on screen topics gravely advanced the theory that deaf and dumb persons should make the best moving picture actors.

Much of this outside advice resembles the method of the amateur prompter. In place of giving the stumbling and bewildered actor the proper speech he kept shouting at him, "That isn't a bit like it, my boy!"

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Jane and Katherine Lee

Masterpiece Film Corporation Presents the Lee Kids in Three Two Reelers

Reviewed by Jessie Robb.

The former Fox child stars and vaudeville players, Jane and Katherine Lee, are presented by the Masterpiece Film Corporation, state rights in a series of three two-reelers, entitled, respectively, "Circus Imps," "Dixie Madcaps" and "Hicksville Terrors." The last-named is a sequel to "Dixie Madcaps." Briefly the stories are as follows: "Circus Imps." In a Texas town live two small daughters of the proprietor of the freak section of a circus. The show arrives in town and doesn't do good business, as everybody's money is tied up in oil. The owner of the circus sells out in order that he may invest. This leaves the freak proprietor stranded. When the children hear this they proceed to get up a show with the freaks and

"Dixie Madcaps." The negroes of the plantation are having a watermelon feast and become scared by what they think are ghosts. Of course, the ghosts are the children. Then their Mammy takes them to church, but on the way and in the church they cut up so many capers that she is distracted. Their grandfather decides that they are two too many for him and he accepts the offer of the aunt in Hicksville to bring up the children.

"Hicksville Terrors." On the station platform, the children change the tag pinned on them with that on a crate of chickens. The poultry arrives at Auntie's and the children arrive at a young bachelor's. They proceed to adopt the bachelor and have a good time. Later a telegram arrives at Grandfather's announcing that the chickens had the pip and it was necessary to wring their necks. This brings grandfather hot-foot and the muddle is straightened out.

"Buried Treasure"

Paramount Presents Marion Davies in a Fascinating Story of Romance

Reviewed by Louis Reeves Harrison

"Buried Treasure" has the ageless lure of true romance. It is not troubled by any considerations of probability, not based on any preachment, a story pure and simple, the kind we loved to read when young and still hanker for when realism grows a little tiresome. It starts off as a conventional love story and develops through mystic influences, some spiritual suggestions of reincarnation, into a search for piratical horde. It is imaginative in conception, and this mood is preserved at every stage by elaborate and entirely consistent treatment. George D. Baker has shaped "Buried Treasure" into a product of delightful symmetry.

Into the pleasing proportions of this romance Marion Davies injects not only a personality far more varied than she has shown in other pictures, but a vigor and animation nearly always vital and full of meaning. She is growing fast in spiritual revelation, while keeping pace with aesthetic value of charming appearance in modern screencraft, already graduated from pose to performance in the best role she has interpreted. Her support is without flaw, and the magnificence of pirate ship ensembles, the lavish beauty of settings, sum up high. At the Criterion Theatre "Buried Treasure" was generally voted fine entertainment.

The Cast

Pauline Vandermuellen.....Marion Davies
Dr. John Grant.....Norman Kerry
Wm. Vandermuellen.....Anders Randolf
Mrs. Vandermuellen.....Edith Shayne

F. Britten Austen, Author.
George D. Baker, Director.
Length, five reels.

The Story

"Buried Treasure" is strangely dreamed of by Pauline, daughter of millionaire Vandermuellen, during moments of trance at home, and these persist when her father takes her with a party yachting in the Caribbean Sea. The moments of trance require the attendance of a young doctor she dearly loves in opposition to her father's will, and she cleverly contrives to use them to the advantage of her heart's choice. It is while reading some pirate tales of the Spanish Main that Pauline visualizes the previous appearance on earth of all members of her party. They were all actors in a thrilling story of days long gone by, in which she promised to rejoin her murdered lover in some future life.

An invisible hand directs that of Pauline during one of her dream states and describes the general location of where a chest of gold and jewels is hidden. So deeply impressed are all members of the party that a landing is made at the island indicated and the greedy father leads a search party. Pauline enacts a little comedy of her own in misleading them. She later wakes her lover from a sound sleep and leads him ashore to the spot revealed in her dreams. There he digs and finds what establishes him in favor with her father. Pauline's heritage from the past is the happy renewal of a love tragically destroyed and all through her own true heart's happy use of the "Buried Treasure."

Program and Exploitation Catchlines:

Marion Davies in a Story of Romance and Adventure.

Story of a Search for a Piratical Horde by a Pretty Girl in Search of Romance.

An F. Britten Austen Story Starring Marion Davies.

Newest Reviews and Comments

"The Road Demon"

Five-Part Fox Subject Features Tom Mix in Fast and Furious Auto-Racing Yarn

Reviewed by Robert C. McElravy.

Tom Mix in "The Road Demon" gives us a cross-country auto race of hundreds of miles, through a wild desert region, extending to all intents and purposes from Los Angeles to Phoenix, Ariz. A sporting event par excellence, the fans will undoubtedly agree. It is altogether a remarkable undertaking, successfully carried out.

In addition to the main event, there are a number of good side issues. The opening reel, in which Tom tries out his auto by literally running through and mopping up an entire ranch, is as laughable as a well-built comic. The love affair and his entry in the big racing event are carefully merged into the story. With all the action and innumerable stunts, the story interest is never neglected. The character touches are also to the point.

Tom Mix is at his best in this production and gets able assistance from Claire Anderson, George Hernandez, Harold Goodwin and Lloyd Bacon. It should appeal to those who own or dodge automobiles everywhere.

The Cast

Hap Higgins.....Tom Mix
Patricia O'Malley.....Claire Anderson
Dad Higgins.....Charles K. French
John O'Malley, Patricia's father, George Hermandez
Johnny Brooks, Hap's mechanic, Wilson.....Billy Elmer
Japanese business man.....Frank Tokawaja
Ryan.....Lee Phelps

Story, scenario and direction by Lynn F. Reynolds.
Length, five reels.

The Story

Hap Higgins, in "The Road Demon," is an inhabitant of the desert country, fond of excitement but seemingly doomed to the quiet life. One day he swaps a horse for a broken-down automobile with a man traveling through the country. Hap has a strongly inventive turn and he not only fixes up the shattered auto, but makes it the fastest racer on the entire West Coast. He electrifies the natives by smashing up his father's ranch and rouses his sire's intense anger.

The desert country can no longer contain Hap, so he one day hits the trail in his car for Los Angeles. On the way he indulges in a race with Luther McCabe, a champion auto driver, and wins the interest of McCabe's friend, Patricia O'Malley. McCabe is thrown into prison for speeding and Hap proceeds to make good with the girl and her father, who represents a big auto concern.

Hap and McCabe later race from Los Angeles to Phoenix and following this still another event is staged. In this latter one Hap wins a big contract for Mr. O'Malley and also the hand of his daughter.

Program and Exploitation Catchlines:

Tom Mix in a Picture of Auto Racing.
He Traded His Horse for an Automobile and Makes It Into One of the Fastest Racers of the Plains.
Tom Mix in a Picture Where He Tames a Wild Racing Automobile Instead of a Dashing Horse of the Plains.

Exploitation Angles: Here's a chance to sell Tom Mix in a new stunt. Make all you can of it. Tell that he is out to take Wallace Reid's laurels as an auto star. Hammer away on the auto idea. Send a cowboy through your section in an old car. Get a page of auto advertisements with the argument that even Tom Mix has deserted horses for the automobile. You can sell this to many more than the Mix following.

"The Easy Road"

Paramount Presents Thomas Meighan in a Story of Genius in Demoralizing Environment

Reviewed by Louis Reeves Harrison.

"The Easy Road" is one not suited to creative effort, according to the theme of the story, and there is some truth in it so far as it concerns those who must feel the spur of necessity in order to give best expression of themselves. The story is obviously by an author who is familiar with his subject, and the mood is faithfully observed by Beulah Marie Dix in her scenario, but the lack of true dramatic material causes the action to move very slowly until near the conclusion, where the spectator's enjoyment is heightened through the efforts of Director Tom Forman and his admirably selected company.

There is again evidence in the action of Thomas Meighan that he has capabilities far beyond his opportunities to use them. He is limited in "The Easy Road" to the portrayal of an author's moods when engaged in creative work and to making a fool of himself as the weak victim of impulse. The character of a man sporting on his wife's money is one badly out of proportion in a conception of this kind. Meighan gives it dignity, however, and he is ably assisted by Gladys George.

The Cast

Leonard Fayne.....Thomas Meighan
Isabel Grace.....Gladys George
Katherine Dare.....Grace Goodall
Heminway.....Arthur Carew
Ella Klotz.....Lila Lee
Minnie Baldwin.....Laura Anson
Laura.....Viora Damiel

Author, Blair Hall.
Scenario, Beulah Marie Dix.
Director, Tom Forman.
Length, Five Reels.

The Story

"The Easy Road" comes in view of novelist Leonard Fayne when he marries wealthy Isabel Grace. Her ideas of authorship are childish ones at first and only prove so distracting in the matter of kindly attentions that Fayne's creative faculties refuse to work. She then provides him with an isolated studio, but he now neglects his work for the sake of silly associates her wealth has provided. On the advice of a sculptress who is going abroad, Isabel finally leaves her husband to his devices, instructing him to draw on her bank for his expenses. This cures him in a way, but it sends him down to despair. He is on the verge of suicide when he meets a blind girl about to kill herself and joins fortunes with the unhappy creature i nthe studio provided by his wife.

In the due course of time, Fayne swings back into authorship and is enabled to help the blind girl recover her sight. His wife is unhappy in Europe, where she is pursued by a former suitor. She returns home when Fayne has written a successful novel. In spite of efforts on the disappointed suitor to keep the young couple apart, the wife investigates for herself and finds that her husband is not only true to her but also he is once more true to himself. She has learned from bitter experience that an author must love his work as well as his wife.

Program and Exploitation Catchlines:

Adaptation of a Blair Hall Story.
The Story of a Real Genius in a Demoralizing Environment.
A New Thomas Meighan Picture.

Exploitation Angles: Let Meighan sell this for you, though the author has a strong following that will come in. Slide on the story, after announcing the author and sell the star instead. You can make some capital of the rich wife angle and interest many in the story of an author.

"Deep Waters"

Maurice Tourneur Production Is Entertaining and Spectacular

Reviewed by Edward Weitzel.

Well drawn New England types and sensational scenes of storm and shipwrick are to be found in this photoplay founded upon the novel, "Caleb West, Master Diver." The story was made into a stage play when first written and the screen version permits the showing of the master diver's splendid character when he goes down to the sunken ship and brings to the surface the young man without whom he thinks his wife can never be happy. Maurice Tourneur is noted for the skill with which he produces marine scenes and he has not let any of the opportunities in this picture for realistic atmosphere escape him. The dramatic tone of the story is held down to conform with the nature of the New England character, but it is none the less real. The men and women of the seaport behold the soul of a strong man rent and torn by love and pride and see his just reward when he puts his wife's happiness before his own grief and pain.

There is no star in the cast but all the parts are in competent hands.

The Cast

Caleb West.....Broerken Christians
Betty West.....Barbara Bedford
Bill Lacey.....Jack Gilbert
Kate Leroy.....Florence Deshon
Morgan Leroy.....Jack McDonald
Henry Sanford.....Henry Woodward

Story by F. Hopkinson Smith.
Scenario by Jack Gilbert.
Directed by Maurice Tourneur.
Cameraman, Alfred Ortlieb.
Length, 5,035 Feet.

The Story

There are two love interests in "Caleb West, Master Diver." Henry Sanford, who has contracted to build a lighthouse at Keyport is too fond of Kate Leroy, the wife of Morgan Leroy, a man of wealth, who is jealous of Sanford. Caleb West, an elderly diver, has a pretty, young wife, who is coveted by Bill Lacey, one of the master diver's crew. Bill tries to make her dissatisfied with her husband on account of his age. Lacey is injured when a heavy stone slips from the hoisting gear at Shark Ledge, where the lighthouse is being built, and is taken to the home of Caleb. Here he is nursed by Betty West, and he repays her by trying to steal her from her husband. In the meantime, Mrs. Leroy has quarreled with her husband about Sanford.

As soon as Lacey is able to get about he pursuades Betty to leave for Portland with him. She regrets her step before they reach the city and returns to Keyport. She goes to Captain Joe Bell's house when Caleb refuses to take her back, although she now knows she truly loves her husband. Lacey is wrecked on the coast. Caleb goes down to the sunken ship and brings his body to the surface. Learning that Betty had worked the air pumps which insured life to him, Caleb realizes she loves him and a reconciliation takes place. Meanwhile, Leroy and his wife come to an understanding.

Program and Exploitation Catchlines:

A Spectacular New England Coast Story.
An Adaptation of "Caleb West, Master Diver."

Exploitation Angles: Identify this as "Caleb West: to those who have read the book," and play on the reputation of the author. Play also on the name of Tourneur, for that has a box office value to you that can be turned into dollars and cents. Feature the players known to your public, but make more capital of the fact that this is an ensemble production with no stars to thrown it out of balance.

Newest Reviews and Comments

"The Saphead"

Metro Releases an Amusing Comedy Co-starring William H. Crane and Buster Keaton

Reviewed by Louis Reeves Harrison

"The Saphead," adapted from "The Henrietta," is written and produced for entertainment purposes only—it is pure comedy of character—but there is unconscious recognition behind it, either that or definite satire, that we are creatures of circumstance. "By nature we closely resemble one another; condition separates us very far."

The co-stars, William H. Crane, declining in glory well earned, and Buster Keaton at the dawn of a career, work in nice harmony. The older man admirably illustrates one who has taken at its flood that tide in the affairs of men which leads on to fortune, the younger one a lucky drifter on that flood, who merely waits while all things come to him. When to these happy characterizations is added fine acting on the part of leads and support, appropriate settings and flawless supervision, it is not to be wondered at that a vast crowd at the Capitol Theatre voted in laughter that "The Saphead" is first class entertainment.

The Cast

Nicholas Van Alstyne.....William H. Crane
Bertie Van Alstyne, his son..Buster Keaton
Mark Turner.....Irving Cummings
Rev. Murray Hilton.....Edward Jobson
Watson Flint.....Edward Alexander
Dr. George Wainwright.....Jack Livingston
Author, Bronson Howard.
Director and adaptor, Winchell Smith

The Story

"The Saphead" is Bertie, son of millionaire Van Alstyne, and in love with the latter's ward, Agnes Gates. He is advised to be a sport in order to win her, and he tries hard enough in his simple way. At the joint where he first gambles he wins until so weary that he goes to sleep. He revives when the place is raided and hands one of the detectives a thousand dollars to arrest him. The officer mistakes his intention and sees to it that Bertie is not among those run in. He gets his name in the papers, however, and is disowned by his father. Now comes Agnes with a declaration of love and father gives Bertie a million to make his fortune with. Bertie buys a bungalow and a seat in the stock exchange.

Bertie and Agnes arrange to get married, but the ceremony is stopped by the revelation of a scandal, which Bertie is made to shoulder in order to shield his brother-in-law. On the exchange he is unmercifully guyed, but his philosophic good nature wins out in the end, that and his incurable good luck. It is Bertie who saves all unconsciously his father's fortunes when the wicked brother-in-law misuses authority given him by the old man, and it is Bertie who triumphs just as unconsciously when he is proclaimed a hero in the end. But he is nevertheless a happy lamb when the girl of his choice elects to care for him always, in spite of his being regarded by family and friends as "The Saphead."

Program and Exploitation Catchlines: They Told Him That If He Was a Good Sport He Could Win the Girl He Loved—He Starts at a Card Game and Wins So Much That He Falls Asleep—But She Claims Him as Her Own in the End.
Buster Keaton and William H. Crane in a Farce Comedy Drama.

Exploitation Angles: Play strong on Buster Keaton and William H. Crane and recall that this is the new version of "The Henrietta," in which Robson and Crane scored perhaps their greatest success. Originally written by Bronson Howard, it was rewritten by Winchell Smith for a revival a few years ago. Sell along these lines.

"The Branded Soul"

Dramatic Story of Twin Brothers, Is This Stoll Production—Pathe Release

Reviewed by Jessie Robb.

Stoll Film Corporation of America presents another of their screen adaptations of novels of English life in this version of "The Iron Stair," by "Rita." The life herein portrayed is that of the English gentry. The love of two brothers; the one, a clergyman, the other, a man-about-town, for the same woman cause a tragedy. The dual role is played by Reginald Fox and the double exposure has been skilfully handled. This actor gives distinctly different impersonations, but has a tendency to over-act. Madge Stuart is an attractive Renee Burke, and the rest of the cast do good work.

Technically and scenically the production is pleasing with the interiors of the various English homes. The boxing match where Geoffrey looses his bet, the occurrence which gives George his chance to double-cross his brother will make a hit with the men. There are a couple of uncovered time lapses, but on the whole the action has been carried well up to the big moments of the story.

The Cast

Geoffrey Gale } George Gale } .....Reginald Fox
Renee Burke.....Madge Stuart
Andrew Jessup.....Frank Petley
Morton Peacham.....H. Agar Lyons
Roy Peacham.....D. D. Lyall
Warder Dorkan.....J. Edwards-Barber
Channing .....Dalton Somers
Story by "Rita."
Scenario by F. Martin Thornton.
Directed by F. Martin Thornton.
Photographed by Percival Strong.
Length, 5,100 feet.

The Story

Geoffrey and George Gale, twin brothers, are both in love with Renee Burke, the ward of Jessup. Renee returns Geoffrey's love, to the displeasure of her guardian, who favors George, a student for the ministry. Geoffrey loses money on a prize fight and gives an I. O. U. to Peacham. He has exceeded his allowance and the Peachams threaten a scandal if the money is not forthcoming. By a business deal, a check of Peacham's comes into Jessup's possession. George gets the check, raises the figures and sends Geoffrey, who is muddled with drink out to cash it. Geoffrey turns the money over to George and while he (Goeffrey) is sleeping off the effects of drink, George dresses in Geoffrey's clothes, goes out and pays the debt to Peacham. There is a trial and Geoffrey is sent to Dartmoor prison.

Heartbroken and under the pressure of her guardian's influence and George's wooing, Renee yields and they are married. George has been appointed to a living near to the prison. He is unable to endure the remorse and prays for forgiveness. Renee overhears and tells him that she will be his wife in name only.

Geoffrey escapes and meets George on the moor. They effect a change of clothing and George returns to the prison in Geoffrey's place. The warden's suspicions are aroused. George kills him and then turns the weapon on himself. Geoffrey and Renee find happiness.

Program and Exploitation Catchlines:
A Dramatic Story About Twin Brothers.
An Adaptation of "The Iron Stair."
A Story of Twin Brothers Who Wooed the Same Girl.

Exploitation Angles: Play up the fact that this story is taken from a novel by "Rita." Your patrons won't know Rita, but they will think that they ought to, so it will have a proper impression and the story will probably please a majority and that is the main point. Give slight emphasis to the English locales of the story and tell that it is played by an English company.

"Education of Elizabeth"

Adolph Zukor Presents Billie Burke in Entertaining Comedy of Manners, Released by Paramount

Reviewed by Robert C. McElravy.

Billie Burke is sweet and appealing in this Paramount subject, which has a long succession of polite comedies for models. It is not a story of plot or action of special consequence, but makes its appeal by the delicacy of its motive and the general effectiveness of its humor. It was adapted by Elmer Harris from a play written by Ray Horniman and produced under direction of Edward Dillon. The subject is one that will appeal to the cultured rather than to the crowd, but should make its way with any audience to a moderate degree of success.

The characterization of Elizabeth Banks by Billie Burke is the outstanding feature of the piece. The girl is an actress of the cabaret type, conversing with amusing chorus-girl slang, quite at odds with her bewitching blonde beauty and gentle demeanor. It is a time-honored theme dealt with in a fresh, pleasing way.

More than a word of commendation may be said for the subtitles in this subject. They carry a surprising amount of good humor and do much to liven up situations which might otherwise have become dull.

The Cast

Elizabeth Banks.....Billie Burke
Lucy Fairfax.....Edith Sharpe
Thomas ..... Lumsden Hare
Harry ..... Donald Cameron
Middleton ..... Frederick Barton
Play Written by Ray Horniman.
Scenario by Elmer Harris.
Directed by Edward Dillon.
Length, Five Reels.

The Story

Elizabeth Banks, in "The Education of Elizabeth," is a pretty chorus girl, employed in a cabaret where elaborate singing and dancing acts are staged. Whitby, the manager, likes her, but Elizabeth pines for a different sort of life. One evening, in company with her friend Lily Kerr and others, she meets Thomas Fairfax, a congenial fellow with a fine manner and a bald head. Thomas takes a fancy to Elizabeth and she is attracted by his gentlemanly ways. He has a sister, Lucy, and a brother, Harry. Lucy is prim and sensitively proud and Harry is a bearded professor of literature, though somewhat younger in years than Thomas.

Elizabeth becomes well acquainted with Thomas, who after a time makes bold to introduce her into his home. Lucy and Harry are promptly scandalized, but permit the girl to remain because Thomas desires it. He wishes her to have the benefit of home training of the best type.

Thomas is called to the Texas oil fields, where he is attracted to another girl. Elizabeth, after a chilly period with Lucy and Harry, finally breaks the ice and wins their friendship. She induces a long time admirer of Lucy's to propose, making that prim creature happy. Elizabeth herself captures Harry's heart.

Program and Exploitation Catchlines:
Billie Burke in a Comedy of Manners.
A Story of the Escapades and Love Affairs of a Winsome Chorus Lassie.
A New Billie Burke Picture Adapted from the Play by Ray Horniman.

Exploitation Angles: Play heavily on Miss Burke, and connect her with the stage success of the drama. Then tell that this is the story of a cabaret girl who wanted to win in society and finally managed to do so. Hook this, too, to Miss Burke's personality and suggest how well she will play the part in the picture.

Newest Reviews and Comments

"The Black Panther's Cub"

Ziegfeld Cinema Corporation's Initial Production Has Significant Cast Headed by Florence Reed.

Reviewed by Fritz Tidden.

William K. Ziegfeld makes his bow as a producer with "The Black Panther's Cub," in which Florence Reed plays the title and two other roles at the head of a cast of highly representative names. It is an auspicious beginning, to say the least. The story contains a large amount of general appeal that is staged with extreme lavishness and interpreted by a group of players that leave nothing to be desired.

Emile Chautard has divided the picture with artistic perception. There is no doubt but that the result is an audience picture of significant proportions. The reasons for this are many, but the chief responsibility rests on the performance of Miss Reed and the lavishness of the production. She is called upon to play three roles, two of which are in violent contrast. Both as the young girl and as her mother, especially the latter, she displays again the high form of acting ability which we have come to expect from her.

The photography is a big asset to the film. It is beautifully clear and there are numerous finely chosen shots. A more succinct interpretation of the story might be obtained by the elimination of a number of the frequent narrative titles that seem to crop up as the plot rolls along, and it would improve the telling if some of the scenes were shortened in length. These are faults that may be remedied with ease and they probably will be before the picture is released.

The Cast

The Black Panther.....Florence Reed
Sir Marling Grayham..... Norman Trevor
Clive, Earl of Maudsley....Henry Stevenson
A Victim of Chance.....Paul Ducet
Sir Charles Beresford.....Don Merrifield
Faustine, the Empress.....Florence Reed
Mary Maudsley..... Florence Reed
Jack, Lord Maudsley.....Earle Foxe
Hampton Grayham.....William Roselle
Evelyn Graham.....Paula Shay
A Money Lender.....Ernest Lambert
Count Boris Orloff.....Tyrone Power
Mlle. Daphney.....Mlle. Dazie
Faustine ..... Florence Reed

Adaptation made by Philip Bartholomae
Directed by Emile Chautard.
Length, 7,600 Feet.

The Story

The plot of "The Black Panther's Cub" might be called a free film translation of Swinburne's poem,"Faustine." The action spreads over many years but the greater portion of the picture is confined to the time that the daughter of the Black Panther of Paris, a ruthless wrecker of men and mistress of a gambling house, has grown up under the care of her adopted father, who raises her on the theory that environment will counteract any bad tendencies she may have inherited from her mother. His theory is proved when the girl shows herself to be self-sacrificing, capable of a genuine love and altogether fine when it seems that she is about to enter on a fast career patterned after her mother.

Program and Exploitation Catchlines:

An Adaptation of the Poem, "Faustine."

They Did Everything to Take Her From the Path That Her Mother Had Traveled—Then She Proved Herself Capable of Genuine Love.

Florence Reed in the First Ziegfeld Production.

Exploitation Angles: Play on the cast of this picture with its numerous stage and picture stars, play up the entire cast and tell that Miss Reed assumes three roles. Place it as a liberal translation of the poem, and get interest on the question, "Can environment change a woman's inherent nature?"

"God's Good Man"

Melodrama of English Life based on Marie Corelli's Novel, Released by Stoll.

Reviewed by C. S. Sewell.

A simple love story of a titled London society girl and a country minister is "God's Good Man," distributed by the Stoll Film Corporation. It is hardly up to the standard of previous pictures released by this company and is more of a narrative than a drama. The direction is rather colorless and there are no strong dramatic situations. The production is an adaptation of Marie Corelli's novel and the idea seems to have been to show up the sham of society as compared with the reality of life among the ordinary country folk; but this has not been convincingly brought out.

The picture has a melodramatic tinge as the overseer of the estate, discharged for disobedience, gets his revenge by causing the heroine to come a cropper while riding to the hounds, which results in her being seriously injured.

Peggy Carlisle as the society girl is attractive and her work is satisfactory. Basil Gill as the country minister at no time makes his work stand out. Kate Gurney is good in the small role of the housekeeper. There are a number of excellent English rural types. The photography is high class and there are several beautiful exteriors.

As presented on the screen the story is conventional and one of the strongest situations occurs early in the picture where the simply country folk get all wrought up over the fact that the villainous overseer, despite orders, is determined to cut down a historical tree with which a superstition is connected.

The Cast

The Rev. John Walden..... Basil Gill
Maryllia Vancourt.....Peggy Carlisle
Jack Andrews.....Barry Barnard
Lord Roxmouth.....Julian Henry
Mrs. Spruce.....Kate Gurney

Director, Maurice Elroy.
Scenario by Kate Gurney.
Length, 4,800 Feet.

The Story

Maryllia Vancourt, wealthy heiress, tires of the shams of London society and flees to her country estate where she is followed by fortune hunters. A newcomer on the estate is the young chaplain who disapproves her friends and mode of living and style of dress, but is nevertheless attracted to her.

At a dinner party, when taunted by one of the guests, he expresses his disapproval of ladies smoking in such strong terms as to insult the guests, and Maryllia as hostess comes to their defense by smoking a cigarette. This of course causes a breach, which, however, is soon healed.

The overseer of the estate, discharged because he insisted in disobeying Maryllia's orders not to cut down an historical tree that was venerated by the villagers, sees his chance during a hunt and causes Maryllia's horse to throw her. She is severely injured and for a time it seems that she will be a cripple for life. It is then that the Rev. John Waldon finds out he loves her. Maryllia is saved by a noted specialist and when she has entirely recovered, John proposes to her and is accepted.

Program and Exploitation Catchlines:

A Melodrama of English Life.

An Adaption of Marie Corelli's Novel.

She Tired of Society Life in London so She Fled to Her Country Estate Where All the Fortune Hunters Followed Her.

Exploitation Angles: .Make Marie Corelli the star of this picture. The author is better known to your patrons than these English players, and she should have a real box office value. Get book store hook-ups and ask the library to give space to a card.

"Society Secrets"

Five-Part Universal Subject Presents Eva Novak in Satire on Social Ethics

Reviewed by Robert C. McElravy.

Interesting phases of American social standards as they are presumed to exist are revealed in this five-reel Universal production, entitled "Society Secrets." In it Park Avenue bows to Main Street, the bow being startled out of its usual condescension by the fact that Main Street employs "shock" methods. The story, which is developed with considerable strength, is very amusing. It is played straight and without hint of ulterior motive except for the title, though the effect attained is that of enjoyable satire.

The story tells of two successful children, moving in high society circles in New York, who are ashamed to have their Connecticut parents, of Puritan ancestry, visit them. Eva Novak, who capably portrays a society girl in love with the son, solves the difficulty by going incognito to the Connecticut town.

Gertrude Claire and George Berrell are pleasing as the parents and the supporting cast as a whole is an agreeable one.

The picture has strong entertainment value.

The Cast

Louise.....Eva Novak
Mother .....Gertrude Claire
Father.....George Verrell
Aunt ..... Clarissa Selwynne
Arthur ..... William Buckley
Maybelle ..... Ethel Ritchie
George ..... Leonard C. Shumway
Squire ..... Carl Stockdale
Squire's Wife ..... Lucy Donohue

Story by Helen Christine Bennett
Scenario by Douglas Doty
Directed by Leo McCarey
Length, 4,795 Feet

The Story

Amos Kerran and his wife, in "Society Secrets," live an old-fashioned life in Connecticut, true to the customs of their Puritan ancestry. Arthur and Maybelle, their son and daughter, are successful in New York City, where they go out in the best society. When Christmas comes Arthur and Maybelle desire to have their parents come to New York, but are just a little ashamed of them and fear the results of their countrified appearance.

Louise, a society girl in love with Arthur, gets an understanding of the situation and takes a hand. She goes secretly to the little Connecticut town, pretending to be a school teacher. Here she meets the Kerrans and wins their confidence. They desire to visit New York and Louise agrees to help them alter their appearance so it will be satisfactory to all concerned.

The old folks are put through a thorough grooming and outfitted with new clothes. She teaches Amos to smoke cigarettes and decks the wife out with flashing jewels and silk attire. She also rehearses them in the art of eating oysters from the half shell without upsetting the candles and other table decorations. The visit to Park Avenue is then accomplished in a manner which astounds that complacent boulevard beyond measure. The young people are no longer ashamed of their parents.

Program and Exploitation Catchlines:

A Satire on Social Ethics.

Eva Novak in a Humorous Drama on Society and its Manners.

Exploitation Angles: Play up on the story in this. Start with teasers on, "Do you know how to eat oysters?" "Can you smoke a cigarette in a holder?" and similar questions, then work them over to the statemenet that "Society Secrets" will be unveiled at your house on a given date. Don't tell the story. Get them interested in what it all means, and they will be more apt to come to find out.

Newest Reviews and Comments

"Worlds Apart"

Selznick Production Featuring Eugene O'Brien in a Role Heroic

Reviewed by Louis Reeves Harrison

"Worlds Apart" is a story of many themes ground around the idea of a loveless marriage in which the husband and wife learn to love and honor each other after passing the tests of bitter experience. It is entirely probable that the man would marry on impulse to display indifference toward the woman who has turned him down without good reason, and it is equally believable that a poor creature on the verge of committing suicide would accept a wealthy and good-looking husband as a way out of her difficulties, but it is made too obvious that in the end will be mutual love and happiness. This lack of suspense is compensated for in a measure by some dramatic episodes toward the conclusion and by fine acting on the part of a well-selected cast.

The strong performance of Eugene O'Brien is characteristic of other members of the company. That of Olive Tell is highly effective. William H. Tooker gives plausibility to the part of a conventional villain. Florence Billings and Arthur Housman greatly intensify their roles of a married couple living by their wits.

The Cast

Hugh Ledyard.....Eugene O'Brien
Elinor Ashe.....Olive Tell
Peter Lester.....Wm. H. Tooker
Marcia Marshall.....Florence Billings
Harley Marshall.....Arthur Housman
Phyllis Leigh.....Louise Prussing
Ten Eyck.....Warren Cook

Auther, John Lynch.
Scenario by R. Cecil Smiths.
Director, Alan Crosland.
Length, Five Reels.

The Story

"Worlds Apart" are wealthy Hugh Ledyard and desperately poor Elinor Ashe, but they are brought together by his rescuing her from an attempt to drown herself. On slight acquaintance they become man and wife, both cherishing resentment against what seems to be unkind fate. He is brutally insistent on his marital rights at his city department, but, in later remorse at his country place, he treats his wife with more dignity. The coming of guests and of a mysterious old servant favored by the wife brings about a serious crisis in domestic affairs. A villainous man of wealth, who aleniated the affections of Ledyard's first choice, is mysteriously murdered, and the old servant is arrested for committing the crime.

The young wife admits that the old servant she has favored is her father, unjustly imprisoned for the rich man's misdeeds, but the evidence against him is so strong that a search for the guilty man seems futile. The same destiny that directed the young husband and wife at their first meeting brings them together in a Chinese opium den, where they find the murderer, a victim of the rich man's machinations. The murderer's wife is also there when a second tragedy results in the poor fellow's death. His last words are a tribute to true womanhood and deeply impress young Ledyard.

Program and Exploitation Catchlines:

The Latest Eugene O'Brien Story About a Loveless Marriage.

He First Came Across the Pretty Girl Just as She Was About to Take Her Life.

Pathetic Love Drama with Eugene O'Brien.

Exploitation Angles: Sell on the stars, plus the cast. Tell your patrons that this is Eugene O'Brien supported by a cast of real actors. Play up the ensemble without detracting too much from the star. Then tell this is not love at first sight but marriage at first sight and ask if your reader thinks that love can follow.

"The Price of Possession"

Story of English Life, Starring Ethel Clayton, is Mildly Entertaining—Released by Paramount

Reviewed by Edward Weitzel.

A battle between a determined woman and an equally determined man for the possession of an English estate is the motive at the foundation of this Hugh Ford production, starring Ethel Clayton. The story would be more interesting if there were the slightest doubt about how it is all going to end. From the moment the husband of Helen Barston dies and his cousin introduces himself to the widow it is only too obvious that the rightful heir will get the estate and the widow also. The plot has the advantage of absolute clearness of outline and some of the comedy turns are excellent. There are several dramatic incidents that are not any too convincing, however.

On the credit side "The Price of oPssession" has the advantage of careful and correct production. The change of scene from the Australian bush to the cultivated life of an English parish is another good point, and the acting is of fine quality. Ethel Clayton is as attractive as ever in the role of the determined widow and acts with her accustomed skill.

The Cast

Helen Barston, the Lady of the Manor, Ethel Clayton
Jim Barston, a Bush Rider Rockcliffe Fellows
Lady Dawnay.....Maude Turner Gordon
Robert Dawnay.....Reginald Denny
Lord Dawnay.....Clarence Heritage
Samuel Poore.....George Backus
Mrs. Poore.....Isabel West
Eva Poore.....Pearl Shepard

Story by Winifred Boggs.
Scenario by Eve Unsell.
Directed by Hugh Ford.
Cameraman, George Folsey
Length, Five Reels.

The Story

James Barston, heir of Gerald Mortimer Barston, of Barston Manor in England, had the misfortune to closely resemble his cousin by the same name. As a consequence, when the two men met in Australia, Jim, the Bush rider, being jealous of his cousin, shot him, stole his indentification papers, and left him for dead, but was himself shot by a friend of the wounded man. Upon being helped to his cabin he gives up the ghost himself and leaves his wife nothing but the identification papers. She goes to England and claims the estate, the rightful heir threatening to have her put out.

But Lady Helen is not so easily disposed of. She defies her husband's cousin and he counters by showing her his birth certificate. She determines to have it. Her last effort consists in going to where he is living and putting a sleeping powder in his brandy and soda while she thinks he is asleep. She then goes to his room and is hunting under the mattress when he enters. He shows so much determination on his part that she jumps out of the window and lands in a body of water. Barston saves her from drowning; she saves him from being manhandled by her tenants; the two determined persons become engaged.

Program and Exploitation Catchlines:

Story of a Battle Between a Determined Man and a More Determined Woman.

Ethel Clayton in an English Society Drama.

A Story of Australia and England.

Exploitation Angles: Give the selling of this to Miss Clayton and play on her popularity with your patrons. It is not probable that the story angle will sell strongly, but you can dwell upon the contrast between the Australian bush and the English rural districts. Personality, however, will be your best appeal.

"A Romantic Adventuress"

Dorothy Dalton Shows Skill as Dancer in Paramount Production

Reviewed by Edward Weitzel.

New Orleans, Broadway and Monte Carlo are the scenes of "A Romantic Adventuress." The story tells the adventures of a young and beautiful girl, a dancer, who has the misfortune to have a mother who is anxious to marry her to the man with the largest bank roll. There is an abundance of incident and the settings are lavish and in good taste, but the picture lacks punch. The director has not pulled the plot together firmly enough and the sordid nature of the mother is without one redeeming feature. The spectacle of a mother making her innocent daughter a party to a blackmailing scheme is not a pleasant one. Aside from being permitted to show her skill as a dancer and to wear several elaborate gowns, the star part gives Dorothy Dalton little to do. Until the end the heroine is merely a tool in the hands of her designing mother and her male companion.

The cast is up to standard. Charles Meredith as Captain Maxwell, Augusta Anderson as Mrs. Martyn and Ivo Dawson as Louis Fitch are the important members of the support.

The Cast

Alice Vanni.....Dorothy Dalton
Captain Maxwell.....Charles Meredith
Professor Vanni.....Howard Lang
Mrs. Martyn.....Augusta Anderson
Louis Fitch.....Ivo Dawson
Signor Castelli.....John Ardizoni
Charles Robertson.....Robert Schable
James Cortright.....Lewis Broughton

Story by Charles Belmont Davis.
Scenario by Rosina Henley.
Directed by Harley Knoles.
Cameraman, Philip Hatkin.
Length, 4,736 Feet.

The Story

Alice Vanni is the daughter of two persons belonging to the operatic world. Her mother, a signer, deserted her husband and child and went to New York, Professor Vanni remaining in New Orleans where he was teaching dancing. When Alice is eighteen her father dies. He knows that his wife is selfish and ambitious, but there is no one else to lok after the girl and so he tells her when he is dying to go to her mother. He has taught Alice to dance. Once in New York Mrs. Vanni, now known as Mrs. Martyn, and a friend, Louis Fitch, put Alice into a new production and her dancing is the hit of the show. It is first tried out in New Haven. A Yale-Harvard football game is attended by the members of the company and Alice roots for the home team.

Four years later Alice is in Monte Carlo. Her mother and Fitch are looking for a wealthy husband for her. A rich Italian makes love to her and proposes marriage. Fitch knows he already has a wife and tries to blackmail him. Maxwell turns up, is introduced, in sport, to Mrs. Martyn as very wealthy and encouraged to make love to Alice. He is more than willing and so is the girl. The Italian tells Maxwell that he is in the hands of blackmailers. Alice learns the truth about her mother, leaves her for good and she and Maxwell become engaged.

Program and Exploitation Catchlines:

Dorothy Dalton in the Role of a Dancer.

Story of a Girl Dancer Whose Mother Wanted Her to Wed the Man with the Bank Roll.

An Adaptation of "A Winter City Favorite".

Exploitation Angles: Play up Dorothy Dalton, and if the production of "Aphrodite" has played in your territory (not necessarily in your town) work on this. Sell also on the vivid color of the production with the Yale game, the theatre and dancing school scenes and Monte Carlo.

Newest Reviews and Comments

"The Frisky Mrs. Johnson"

Paramount Picture Starring Billie Burke Has Fine Sets, Gorgeous Gowns and Considerable Comedy

Reviewed by Edward Weitzel.

The role of Belle Johnson fits Billie Burke as neatly as do the gowns she wears in the picture. The plot isn't surprisingly original and doesn't have any too many complications, but the main situation is always an interesting one and the acting and settings are both high grade. The action all passes in Paris, and the interior scenes are beautifully French. There are carnival scenes in the streets of the gay city on the Seine that are equally well done and the display of female finery all through the picture will prove a magnet to the wearers of such garments.

The stage version of "The Frisky Mrs. Johnson" was produced in New York about eighteen years ago. It relates of an American widow, who goes to Paris, learns that her married sister has drifed into an affair with a man of title, and risks her own reputation in order to save her sister's good name.

Billie Burke's characterization of the sprightly and fascinating American spreads a pleasing glow over the entire story. She smiles that Billie Burke smile, winks that Billie Burke wink, smooths down the lapel of some admirer's coat and everyone is ready to grin for joy. Ward Crane, Lumsden Hare and Huntley Gordon constitute a male trio in her support that assists greatly in sustaining the correct atmosphere. Jean de Briac and Robert Agnew are capital as devoted followers of the frisky widow.

The Cast

Belle Johnson.....Billie Burke
Jim Morley.....Ward Crane
Grace Morley.....Jane Warrington
Frank Morley.....Lumsden Hare
Sir Lionel Heathcote.....Huntley Gordon
Max Dendeau.....Jean de Briac
Lal Birkenread.....Robert Agnew
Mrs. Birkenread.....Leonora Ottinger
Mrs. Chardley.....Emily Fitzroy

Play by Clyde Fitch.
Scenario by Lawrence McClosky.
Director, Edward Dillon.
Cameraman, George Folsey.
Length, five reels.

The Story

Belle Johnson is known as a frisky widow because she is inclined to be rather unconventional with the opposite sex. She does flirt a little with nearly every man she meets, and they are all flattered by it. She isn't exactly looking for a new husband but she is studying every possible candidate with an experienced eye. Running over to Paris for the carnival she finds that her sister and brother-in-law, who reside in the French capital, are headed for a domestic smash. Frank Morley is absorbed in his business, and Grace, his wife, is looking for companionship and finding it in the society of Sir Lionel Heathcote, a handsome Englishman.

The elder sister is a woman of action, if not of few words. She at once sets about to save Grace. The lovers have already arranged to elope when Sir Lionel promises Belle he will return to England and drop the affair. Word of this reaches the widow and she is watching when Grace goes to the nobleman's apartment to complete their plans for leaving. Belle is determined to prevent this at any cost, although Jim Morley, brother of Frank, and an old sweetheart of hers, has just returned from South America for the express purpose of asking her to marry him. The widow follows her sister and when her brother-in-law comes to Heathcote's apartment, expecting to find his wife there, he sees only Belle. Jim is led to believe the widow has been entirely too frisky, but Grace confesses to her husband rather than see her sister lose the man she loves.

"Without Limit"

Melodrama and Social Uplift Are Blended in Elaborate Production Released by Metro

Reviewed by Edward Weitzel.

There are many points of appeal in this S-L photoplay, produced for Arthur Sawyer and Herbert Lubin by George D. Baker. The manner of its making shows great care and excellent judgment in the selection of the cast and the execution of the elaborate sets. The author has aimed at a high mark in choosing his theme and has tried to do his share in pointing the way to better social conditions. Not every one will accept his solution of the problem, although it advocates the theory that one grand brotherhood of man is the best cure for the social unrest of today. In carrying out his views the author of "Without Limit" has a gambler and a minister join forces, and makes philanthropy the pet hobby of the man who lives by fleecing his customers. If you believe there is such a thing as an honest gambler it will be easy for you to accept the story.

On its melodramatic side, it has strong emotional appeal. There is rather too much shedding of tears and the hero is a very impulsive chap who displays a positive genius for getting into trouble, but the clashes between the powers for good and the forces of evil are both vigorous and frequent. Relieved of its excess footage the picture should find favor with the general public.

Anna Q. Nilsson and Robert Frazer have the leading roles. Their excellent work is matched by the acting of Frank Currier, Charles Lane, Robert Schable and Thomas W. Ross.

The Cast

Ember Edwards.....Anna Q. Nilsson
David Marlowe.....Robert Frazer
The Rev. Marlowe.....Frank Currier
Mrs. Marlowe.....Kate Blancke
Clement Palter.....Charles Lane
Bunny Fish.....Robert Schable
Charley.....Thomas W. Ross
The Landlady.....Nellie Anderson

From "Temple Dusk," by Calvin Johnson.
Adapted and directed by George D. Baker.
Photographed by Andre Barlatier.
Length, six reels.

The Story

David Marlowe, the son of a clergyman, gets into fast company and marries Ember Edwards while intoxicated, telling the girl that he has rich parents. The girl, who is poor and has about decided to secure the luxury she craves in the easiest way, goes with her husband and the rest of a gay supper party to a gambling house. Here Marlowe is given a check for twenty-five dollars by Bunny Fish, a "rounder," who wants Ember for a mistress. The boy raises the check to twenty-five hundred dollars, has the gambling house cash it and then loses the money at faro. Afraid that Fish will have him arrested, the minister's son goes to the owner of the gambling house and begs him to destroy the evidence against him.

The gambler's hobby is the brotherhood of man. He is willing to help Marlowe after his wife appeals to him—but in his own way. He sends for the boy's father and locks up the check. The Rev. Marlowe is terribly shocked when he learns of David's crime and that he has married Ember. David gets away before Fish can have him arrested and when he returns he wears the uniform of a soldier and has the money with which to square the check and assist his parents who have helped support his wife during his absence. Ember has grown tired of her semi-poverty and is about to accept her old admirer's offer when David comes back. The gambler dies of heart disease and leaves most of his money to the Rev Marlowe with which to build a church.

"A Two-Fisted Judge"

Two-Part Holman Day-Pathe Release Tells Novel Story

Reviewed by Robert C. McElravy.

There is a pleasing variation of the usual type of tale told in short productions in this two-part Holman Day story, "The Two-Fisted Judge," released by Pathe. It gets away from the purely mechanical sort of thing so frequently found in short productions. It is not exceptional in a dramatic way, but the director, Edgar Jones, who also plays the leading role, may be given a long credit mark for attempting something new.

The story is thought-provoking, human and enjoyable. There is the usual love interest, but it is not handled in a perfunctory way and other interests are given full play. The tale is pictured in a rugged out-door country. Ben Hendricks and Edna May Sperl play the lovers.

The subject suggests interesting possibilities for the two-reelers, which have a tendency to adhere to cut and dried plots. Many magazine stories of average strength which are padded for use as features could much better be told in two reels. The characterizations are true and distinctive and there is not the constant effort for "punch" which mars many productions.

The Story

John Talbot, in "The Two-Fisted Judge," is a country justice who believes the law should be dispensed freely rather than being paid for. His court holds its sessions in a Maine border town, where the natives rush in with their legal troubles and find Judge Talbot ever ready with help.

One of the judge's friends is a young law student named Jack Starr. Jack loves Alice Ambrose, daughter of a local lumber king. Old Abner Ambrose measures a man's worth by his money-making ability and tells Jack he must make good before he can wed the girl. In the meantime, Warren Brann, a timber speculator, is making up to Alice.

Brann engineers a scheme which makes it appear that Jack is trying to get some of Abner's timber land by foul play. An action is brought in court, and the crime is fastened upon Jack, technically, but Judge Talbot is not deceived. He feels in his heart that Jack has been victimized and that Brann is back of the deal.

Judge Talbot trails Brann and demands a confession from him. Brann puts up a hard fight, but the judge wins and saves Jack's name. The lovers are thus reunited.

Screen Snapshots No. 19

This issue of the Cohn Brothers and Louis Lewin's "Snapshots" is fully up to the standards set in previous issues. Among the interesting subjects presented is Harold Lloyd and Mildred Davis on a miniature train; Irwin Willat directing scenes with small children in the principal roles; Florence Vidor, Madge Bellamy and other prominent players displaying the latest fashions; Vera Gordon, the mother in "Humoresque," as she appears at home with her own children; a parade of comedy stars in dilapidated vehicles for charity, and how sick animals are doctored.

"From Deer to Dam"

A picturized canoe trip down a river in Minnesota. The scenery is much in it's natural state, except where some logging is in progress. Some fine shots of deer that are unusually good. As a nature study, the shots of beavers, rebuilding their dam and swimming, might be classed among the best of the kind. Chester Screenic. Educational Film Corporation.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. "C-R" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified, all dramas are five reels in length.

FOX ENTERTAINMENTS

SPECIALS.

If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46; P-246; C-R, P-388.
While New York Sleeps (All-Star Cast). Vol. 45, P-719. Ex. Vol. 48; P-937.
The Face at Your Window (All-Star Cast). Vol. 47, P-768; C-R, P-852.
Blind Wives. Vol. 48; P-324; C-R, P-406. Ex. P-565.
A Connecticut Yankee in King Arthur's Court All-Star Cast).
Skirts (Special Cast—Six Reels).

WILLIAM FARNUM SERIES.

Drag Harlan. Vol. 47; P-109, C-R, P-134.
The Scuttlers. Vol. 47, P-1084; Vol. 48, C-R, P-46.

PEARL WHITE SERIES.

The Thief. Vol. 47, P-767; C-R, P-852.
The Tiger's Cub. Vol. 46; P-93; C-R, P-1220.
The Mountain Woman. Vol. 48, P-725.

TOM MIX SERIES.

Prairie Trails. Vol. 48; P-99; C-R, P-794.
The Road Demon.

WILLIAM RUSSELL SERIES.

The Challenge of the Law. Vol. 46; P-1152; C-R, P-1220.
The Iron Rider. Vol. 47, P-641; C-R, P-852.
Chester Reformed.
Bare Knuckles.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Wing Toy. Vol. 48, P-816.
Girl of My Heart.
Flame of Youth. Vol. 47, P-912; C-R, P-1002.

GEORGE WALSH SERIES.

From Now On (George Walsh). Vol. 46; P-688; C-R, P-766.
Number 17.
The Plunger. Vol. 47; P-386; C-R, P-454.
Dynamite Allen.

20TH CENTURY BRAND.

The Little Grey Mouse (Louise Lovely). Vol. 47, P-249; C-R, P-454.
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy). Vol. 46; P-1294; C-R, Vol. 41; P-36.
Two Moons (Buck Jones). Vol. 48; P-215; C-R, P-406.
The Land of Jazz (Eileen Percy).
Just Pals (Buck Jones). Vol. 47; P-511; C-R, P-580.
Partners of Fate (Louise Lovely).
Why Trust Your Husband (Eileen Percy) Vol. 48, P-595. C-R, P-916.
Big Punch (Buck Jones). Vol. 48, P-963.

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934; Ex., Vol. 46; P-935.
Fantomas (Serial—Twenty Episodes). Vol. 48; P-218.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller. Vol. 47; P-638.
An Elephant's Nightmare.
Hold Me Tight. Vol. 47; P-106.
His Noisy Still. Vol. 47; P-1079.
Pretty Lady.
Her Doggone Wedding.
Pals and Petticoats.
The Slicker. Vol. 48; P-323.

CLYDE COOK COMEDIES.

The Huntsman.
All Wrong.
The Jockey.
Don't Tickle.

MUTT AND JEFF CARTOONS.

Gum Shoe Work.
A Hard Luck Santa Claus.
All Stuck Up. C-Vol. 48, P-96.
Sherlock Hawkshaw and Co.
Northwoods.
On the Hip.
The Pappoose.
The Hypnotist.
Cleopatra.
The Parlor Bolshevist. C-Vol. 47, P-910.

FAMOUS PLAYERS-LASKY

November.

Behold My Wife (George Melford Production)—L-6,556 Ft. Vol. 46; P-1153; Ex. Vol. 48; P-195.
Sins of Rozanne (Ethel Clayton)—L-4,862 Ft. Vol. 46; P-1154.
Always Audacious (Wallace Reid)—L-5,101 Ft. Vol. 47; P-384.
Her Husband's Friend (Enid Bennet—Ince Production)—L-4,539 Ft. C-R, Vol. 48, P-916.
The Frisky Mrs. Johnson (Billie Burke)—L-5,586 Ft.
Burglar Proof (Bryant Washburn)—L-4,495 Ft. Vol. 47; P-512.
Idols of Clay (George Fitzmaurice Production)—L-7,230 Ft. Vol. 47; P-512; C-R, P-580.
A Romantic Adventuress (Dorothy Dalton) —4,736 Ft.

December.

Conrad in Quest of His Youth (Thomas Meighan)—L-5,926 Ft. Vol. 47; P-388; C-R, P-454.
Flying Pat (Dorothy Gish). Vol. 47; P-1084; C-R. Vol. 48; P-282.
The Life of the Party (Roscoe Arbuckle)—L-4,944 Ft. Vol. 47; P-641; C-R, P-714.
Heliotrope (Cosmopolitan Production)—L-6,307 Ft. Vol. 41; P-646; C-R, P-852. Ex. Vol. 48, P-562.
To Please One Woman (Lois Weber Production)—L-6,086 Ft. Vol. 47; P-913; C-R, Vol. 48; P-164.
An Amateur Devil (Bryant Washburn)—L-4,464 Ft.
The Testing Block (William S. Hart)—L-5,927 Ft. Vol. 47; P-911.
Silk Hosiery (Enid Bennett—Thomas H. Ince Production)—L-4,556 Ft. Vol. 48, P-963; Ex. P-931.

January.

The Bait (Maurice Tourneur Production)—L-5,280 Ft. Vol. 48; P-326; C-R, P-406.
The Jucklins (George Melford Production)—L-6,023 Ft. Vol. 47; P-1080; C-R, Vol. 48; P-164.
The Charm School (Wallace Reid)—L-4,743 Ft. Vol. 48; P-215; C-R, P-282.
The Education of Elizabeth (Billie Burke)—L-4,705 Ft.
The Inside of the Cup (Cosmopolitan Production). Vol. 48; P-465; C-R, P-538.
The Rookie's Return (Douglas MacLean-Ince Production)—L-4,123 Ft. Vol. 48; P-217; C-R, P-406.
Midsummer Madness (William DeMille Production)—L-5,908 Ft.; Vol. 47; P-851.
Paying the Piper (George Fitzmaurice Production). Vol. 48; P-594; C-R, P-916.
The Frontier of the Stars (Thomas Meighan.)—L-5,693 Ft. Vol. 48; P-462; C-R. P-668.

February.

Brewster's Millions (Roscoe Arbuckle)—L-5,502 Ft. Vol. 48, P-725; C-R, P-794.
The Ghost in the Garret (Dorothy Gish)—L-5,037 Ft.
Forbidden Fruit (Cecil B. DeMille Production)—L-7,804 Ft. Vol. 48, P-681; C-R, P-794. Ex., P-935.
Chickens (Douglas MacLean—Ince Production).
The Passionate Pilgrim (Cosmopolitan Production)—L-6,357 Ft. Vol. 48; P-324.
The Kentucklans (Charles Maigne Production).
The Price of Possession (Ethel Clayton—Hugh Ford Production).
What's Worth While? (Lois Weber Production).

COMEDIES.

Jan. 23—Bungalow Troubles.
Feb. 6—On a Summer's Day.
Feb. 20—The Unhappy Finish.

PARAMOUNT ARBUCKLE COMEDIES.

Jan. 16—A Country Hero.
Feb. 27—The Butcher Boy.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel).

Jan. 2—Bordeaux to Lourdes.
Jan. 9—Catching Up in Canton.
Jan. 16—Beautiful Bermuda.
Jan. 23—Ola Malacca.
Jan. 30—Under Cuban Skies.
Feb. 6—All Aboard for Brindisi.
Feb. 13—Palma De Majorea.
Feb. 20—A little Atlantis.
Feb. 27—Modern Aspects of Japan.

PARAMOUNT MAGAZINE.

Magazine.

Feb. 6—Magazine Subjects — Cartoon Hootch and Mootch).
Feb. 13—Magazine Subjects—Cartoon by Pat Sullivan.
Feb. 20—Magazine Subjects — Cartoon by Earl Hurd.
Feb. 27—Magazine Subjects — Cartoon by Frank Moser.

PARAMOUNT-BURLINGHAM ADVENTURE PICTURES.

Jan. 23—Wildest Wales.

POST NATURE PICTURES.

Dec. 5—Indian Summer.
Jan. 9—Victory Mountain.

FIRST NAT'L EXHIBITORS

Curtain (Katherine MacDonald). Vol. 46; P-998.
Harriet and the Piper (Anita Stewart). Vol. 46; P-996; C-R, Vol. 47; P-36.
The Branded Woman (Norma Talmadge—Seven Reels). Vol. 46; P-391; C-R, P-608.
The Master Mind (Lionel Barrymore—Six Reels). Vol. 46; P-531; C-R, 608.
The Kick in High Life (Lehrman — Two Reels).
Toonerville Trolley (Dan Mason—Two Reels).
Peaceful Valley (Charles Ray—Six Reels). Production. Vol. 47; P-388; Ex. P-341.
Nomads of the North (James Oliver Curwood—Six Reels). Vol. 46; P-836; C-R, Vol. 47; P-36; Ex. P-1035.
Twin Beds (Mr. and Mrs. Carter De Haven). Vol. 47; P-248; C-R, P-314. Ex. Vol. 48, P-304.
Old Dad (Mildred Harris Chaplin — Six Reels).
Wet and Warmer (Lehrman—2,061 Ft.).
The Devil's Garden (Lionel Barrymore—5,600 Ft.). Vol. 47; P-107; C-R, P-176.
Dangerous Business (Constance Talmadge—5,118 Ft.). Vol. 47, P-767; C-R, P-1002.
Love, Honor and Behave (Mack Sennett).
Unseen Forces (Sylvia Breamer).
Dinty (Wesley Barry—Marshall Neilan Production). Vol. 47, P-640; C-R, P-714; Ex. Vol. 48; P-62.
The Truth About Husbands (May McAvoy). Vol. 47; P-1081; C-R, Vol. 48; P-164.
Mamma's Affair (Constance Talmadge). Vol. 48, P-726. C-R, P-916.
My Lady's Latchkey (Katherine MacDonald). Vol. 48, P-817.
The Woman in His House (Mildred Harris).
The Old Swimmin' Hole (Charles Ray).
Scrambled Wives (Marguerite Clark).
The Oath (R. A. Walsh Production).
Lessons in Love (Constance Talmadge).
Scrap Iron (Charles Ray).

"BIG FIVE" ATTRACTIONS.

Passion (Pola Negri—Nine Reels). Vol. 47, P-513; C-R, P-714; Ex. Vol. 48, P-67.
Sowing the Wind (Anita Stewart—Six Reels) Vol. 48; P-392; C-R, P-668.
The Kid (Charles Chaplin—Six Reels). Vol. 48, P-390; C-R, P-668.
Man—Woman—Marriage (Dorothy Philips—Nine Reels). Vol. 48; P-391; C-R, P-668.

AMERICAN FILM COMPANY

The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live-Wire Hick (William Russell).
A Light Woman (Helen Jerome Eddy)—Six Reels). Vol. 46; P-690; C-R, P-1098.
The Gamesters (Margarita Fisher and R. C. Shumway—Six Reels). Vol. 47; P-510.
The Blue Moon. Vol. 48; P-99.
Their Mutual Child (Margarita Fisher—Six Reels).
Sunset Jones (Charles Clary and Irene Rich).

CURRENT FILM RELEASE DATES

W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.

The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-794.

ZANE GREY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).
The U. P. Trail (All-Star). Seven Reels. Vol. 47; P-386; C-R, P-580.

J. PARKER READ, JR., PRODUCTIONS.

Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.
The Brute Master (Hobart Bosworth). Vol. 47; P-639; C-R, P-852.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.
The Tiger's Coat (Myrtle Stedman).

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute. (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The House of Whispers (J. Warren Kerrigan). Vol. 47; P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). Vol. 47, P-1080.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-733; C-R, P-3002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier. Vol. 46; P-997.

NATIONAL PRODUCTIONS.

The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

IRVIN V. WILLAT PRODUCTIONS.

Down Home.

J. L. FROTHINGHAM PRODUCTION.

The Broken Gate—Vol. 48; P-101. C-R, P-282.
The Breaking Point (Bessie Barriscale). Vol. 48, P-729.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly, Pathe News (Topical) Issued Every Wednesday and Saturday. George B. Seitz and Marguerite Courtot are starred in "Velvet Fingers" Serial. Charles Hutchison and Josie Sedgwick are starred in the "Double Adventure" Serial.

Releases for Week of January 9.

No. 13 of The Phantom Foe (The Attack at the Inn.
No. 6 of Velvet Fingers (Unmasked).
The Vanity Fair Girls Comedy (One Reel).

Releases for Week of January 16.

When We Were Twenty-one (H. B. Warner). Vol. 48, P-326; C-R, P-794.
No. 14 of The Phantom Foe (Confession).
No. 7 of Velvet Fingers (The House of a Thousand Veils).
Harry Pollard Comedy.

Releases for Week of January 23.

The Sage Hen (Six Reels). Vol. 48; P-461; C-R, P-538.
No. 15 of The Phantom Foe (Retribution).
No. 8 of Velvet Fingers (Aiming Straight).
No. 1 of Double Adventure (On the Trail of Fate—Charles Hutchison and Josie Sedgwick—Serial). Vol. 48; P-462.
Harry Pollard Comedy (One Reel).

Releases for Week of January 30.

The Killer (Six Reels). Vol. 48, P-596; C-R, P-794.
No. 9 of Velvet Fingers (The Broken Necklace).
No. 2 of The Double Adventure (The Harbor Bandits).
Lochinvar o' the Line (Edgar Jones—Two Reels). Vol. 48; P-965.

Releases for Week of February 6.

The Devil (George Arliss—Six Reels). Vol. 48; P-593; C-R, P-668; Ex., P-823.
No. 10 of Velvet Fingers (Shots in the Dark).
No. 3 of The Double Adventure (Hearts of Stone).
The Imposter (Tom Santschi—Two Reels).
Harry Pollard Comedy (One Reel).

Releases for Week of February 13.

No. 11 of Velvet Fingers (The Other Woman).
No. 4 of The Double Adventure (The Gun Runners).
Open Another Bottle (Harry Pollard—One Reel).
The Two-Fisted Judge (Edgar Jones—Two Reels).

Releases for Week of February 20.

No. 12 of Velvet Fingers (Into Ambush).
No. 5 of Double Adventure (The Rebel's Nest).
Prince Pistachio (Vanity Fair Girls—One Reel).
The Death Trap (Tom Santschi—Two Reels).

Releases for Week of February 27.

What Women Will Do (Six Parts); Vol. 48, P-966.
No. 13 of Velvet Fingers (The Hidden Room).
No. 6 of Double Adventure (Trouble Trail).
Rolin Comedy (One Reel).
Single-Handed Sam (Two Reels—Edgar Jones).

UNIVERSAL FILM MFG. CO.

"The Vanishing Dagger" Serial Stars Eddie Polo; "The Dragon's Net" Serial Stars Marie Walcamp, and "The Flaming Disk" Serial Stars Elmo Lincoln. International News Issued on Tuesday and Friday, and the New Screen Magazine Is Issued Once a Week.

Beautifully Trimmed (Carmel Myers). Vol. 47; P-771; C-R, P-1002.
No. 10 of The Flaming Disk (Spiked Death).
No. 3 of King of the Circus (Stolen Evidence).
A Movie Bug (Dorothy Wolbert—Star—One Reel).
Laughing Gas (Charles Dorety and Bud Jamison—Century—Two Reels).
The Brand Blotter (Hoot Gibson—Western—Two Reels).
White Youth (Edith Roberts). Vol. 47; P-914; C-R, Vol. 48, P-282.
No. 11 of The Flaming Disk (The Dynamite Trail).
No. 4 of King of the Circus (Facing Death).
Forbidden Brew (Dorothy Wolbert—One Reel).
Tails Win (Harry Sweet and Dixie Lamont—Century—Two Reels).
The Smiler (Hoot Gibson—Western—Two Reels).
Two Kinds of Love (All-star Cast). Vol. 47; P-1084; C-R, Vol. 48; P-406.
No. 12 of The Flaming Disk (The Tunnel of Flame).
No. 5 of King of the Circus (The Black Wallet).
Way Wown North (Dorothy Wolbert—One Reel).
Trouble Bubbles (Billy Armstrong and Esther Jackson—Century—Two Reels).
Dawgone (Hoot Gibson—Western—Two Reels).
Hearts Up! (Harry Carey). Vol. 48; P-217; C-R, P-406.
No. 13 of The Flaming Disk (Caged In).
No. 6 of King of the Circus (Lion's Claws).
The Country Cousin (Dorothy Wolbert—One Reel).
Century Comedy (Two Reels).
The Cowboy's Conquest (Hoot Gibson—Western—Two Reels).
The Torrent (Eva Novak). Vol. 48; P-218; C-R, P-282.
No. 14 of The Flaming Disk (The Purple Rays).
No. 7 of King of the Circus (Over the City).
No. 15 of The Flaming Disk (Poisoned Waters).
Fresh from the Country (Dorothy Wolbert—One Reel).
Happy Daze (Century Lions—Century).
No. 8 of King of the Circus (Treachery).
The Driftin' Kid (Hoot Gibson—Western—Two Reels).
Tiger True (Frank Mayo). Vol. 48; P-467; C-R, P-916.
No. 16 of The Flaming Disk (Running Wild).
No. 9 of King of the Circus (Dynamite).
His Lady Friend (Joe Martin—Star—One Reel).
No. 17 of The Flaming Disk (Rails of Destiny).
Outside the Law (Priscilla Dean—Eight Reels). Vol. 48; P-465. C-R, P-538.
No. 10 of King of the Circus (The Mystic Power).
Fire Bugs (Harry Sweet—Century—Two Reels).
The Mad Marriage (Carmel Myers). Vol. 48; P-732.
No. 18 of The Flaming Disk (The End of the Trail).
No. 11 of King of the Circus (Man and Beast).
No. 1 of The Diamond Queen (The Vow of Vengeance).
Hearts and Flour (One Reel).
Century comedy.
The Grip of the Law (Jack Perrin—Western—Two Reels).
The Fire Cat (Edith Roberts). Vol. 48 P-818.
No. 12 of King of the Circus (Deep Waters).
No. 2 of The Diamond Queen (The Plunge of Doom).
Milk and Yeggs (Star—One Reel).
Fresh from the Country (Harry Sweet—Century—Two Reels).
The Trigger Trail (Jack Perrin—Western—Two Reels).
Colorado (Frank Mayo). Vol. 48, P-966.
No. 13 of King of the Circus (A Fight for Life).
No. 3 of The Diamond Queen (Perils of the Jungle).
Won—One Flivver (Star—One Reel).
Leaping Lions and Jailbirds (Century—Harry Sweet—Two Reels).
Western (Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358; Vol. 47; P-615.
Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247; C-R, P-918.
Dead Men Tell No Tales (Seven Reels). Vol. 47; P-249; Vo. 48; C-R, P-46. Ex. P-687.
Black Beauty (Jean Paige). Vol. 48; P-555; C-R, P-668.

ALICE JOYCE.

The Prey. Vol. 45; P-639; C-R, P-918.
The Vice of Fools. Vol. 47; P-252; C-R, P-714.
Cousine Kate. Vol. 48, P-598.

CORRINE GRIFFITH.

It Isn't Being Done This Season.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
The Purple Cipher. Vol. 46; P-995.
Diamonds Adrift.
The Romance Promoters.

ANTONIO MORENO PRODUCTIONS.

Three Sevens.

ALICE CALHOUN PRODUCTIONS.

Princess Jones.

LARRY SEMON COMEDIES.

The Stage Hand.
The Sportsman.
The Suitor.

JIMMY AUBREY COMEDIES.
(Two Reels).

His Jonah Day.
The Decorator.
The Blizzard.

CHAPTER PLAYS.

Fighting Fate (William Duncan and Edith Johnson—Fifteen Episodes).

SERIAL.

The Purple Cipher (Joe Ryan—Fifteen Episodes).

UNITED ARTISTS

Oct. 20—Broken Blossoms (D. W. Griffith—Six Reels).
Dec. 29—When the Clouds Roll By (Douglas Fairbanks—Six Reels).
Jan. 28—Pollyanna (Mary Pickford—Six Reels).
Apr. 5—Down on the Farm (Mack Sennett).
May 30—Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford).
Sept. 5—The Love Flower (D. W. Griffith—Seven Reels).
Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-613; Vol. 48, P-933; C-R, P-1002; Ex. Vol. 48; P-62.
Jan. 9—The Love Light (Mary Pickford—Eight Reels). Vol. 48; P-466. C-R, P-538.

CURRENT FILM RELEASE DATES

GOLDWYN DISTRIBUTING

Earthbound (All-Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46; P-109. Ex. Vol. 47, P-475; Ex. Vol. 47, P-66.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246; C-R, P-527.
It's a Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389; C-R, P-608.
Madame X (Pauline Frederick — Seven Reels). Vol. 46; P-529; C-R, P-918; Ex. 940, 1092; Ex. Vol. 47, P-337; P-734-6.
Honest Hutch (Will Rogers). Vol. 46; P-530; C-R, P-608.
The Man Who Had Everything (Jack Pickford). Vol. 46; P-995.
The Song of the Soul (Vivian Martin). Vol. 46; P-1155; C-R, Vol. 47; P-36.
Officer 666 (Tom Moore). Vol. 47; P-112; C-R, P-314.
The Girl with the Jazz Heart (Madge Kennedy). Vol. 47, P-247. C-R, Vol. 48, P-282.
His Own Law (Hobart Bosworth). Vol. 47; P-385. C-R, Vol. 48, P-916.
The Branding Iron (Barbara Castleton) Vol. 47; P-387; C-R, P-454.
The Great Lover (John Sainpolis). Vol. 47; P-644; C-R, P-852.
Godless Men—L-6,367 Ft. Vol. 48, P-730.
Just Out of College—L-4,779 Ft. Vol. 48, P-964.
Roads of Destiny.
The Highest Bidder—L-4,960 Ft.
Prisoners of Love. Vol. 48, P-594; C-R, P-668.
The Concert.
Guile of Women.
Bunty Pulls the Strings—L-6,255 Ft.; Vol. 48; P-99; C-R, P-406.
Hold Your Horses—L-4,610 Ft. Vol. 48, P-730.
A Voice in the Dark—L-4,255 Ft.
What Happened to Rosa—L-4,148 Ft. Vol. 47; P-1083.

GOLDWYN-BRAY.

Venice of the Orient.
Action of the Human Heart.
The Riveter.
The Human Voice.
Seein' Things on the Orinoco.
Gypsy Scientists.
Unshed Soldiers of the King.
No Reg'lar Bird.

GOLDWYN-BRAY COMICS.
(One Reel.)

Happy Hooligan in "Cupid's Advice" (Lampoons).
Happy Hooligan in "Happy Hooldini" (Lampoons).
Judge Rummy in "The Prize Dance" (Lampoons).
Judge Rummy in "The Sponge Man" (Lampoons).
Shenanogan Kids in "Hunting Big Game" (Lampoons).

CAPITOL COMEDIES.

Hearts and Hammers (Flannigan and Edwards).
Artistic Enemies (Flannigan and Edwards).
Fingers and Pockets (Flannigan and Edwards).
Love on Rollers (Flannigan and Edwards).
Ged Ap Napoleon (George Bunny).
You'd Better Get It (George Bunny).
Indigo Sunday.
Home Brewed Youth.
Angel's Feathers.

GOLDWYN—INTERNATIONAL COMICS

Yes, Dear.
Oil.
Too Much Pep.
Fatherly Love.
The Chicken Thief.

L-J-SELZNICK ENTERPRISES

SELZNICK PICTURES.

The Sin That Was His (William Faversham). Vol. 47; P-641; C-R, P-1002.
Broadway and Home (Eugene O'Brien). Vol. 48, P-726. C-R, P-916.
Pleasure Seekers (Elaine Hammerstein). Vol. 48; P-461. C-R, P-916.
The Greatest Love (Vera Gordon). Vol. 48, P-594; C-R, P-794.
The Chicken in the Case (Owen Moore). Vol 48, P-728.
The Highest Law (Ralph Ince—Six Reels). Vol. 48, P-727.

SELECT PICTURES.

The One-Way Trail (Edythe Sterling). Vol. 4; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Children Not Wanted (Edith Day). Vol. 45; P-642.

NATIONAL PICTURES.

The Invisible Divorce (Beatrice Joy—Walter McGrail). Vol. 45; P-252.
The Palace of Darkened Windows (Claire Anderson). Vol. 47; P-514; C-R, P-1002.
Dec. 20—The Road of Ambition (Conway Tearle).

SHORT SUBJECTS.
(Released by Select.)

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series.
Chaplain Classics.
Kinograms.
Selznick News.

METRO PICTURES CORP.

Nov. 1—The Fatal Hour (All-Star Cast—Six Reels). Vol. 47; P-251; C-R, P-314.
Nov. 15—Someone in the House (All-Star Cast—Six Reels). Vol. 48; P-464; C-R, P-538.
Nov. 29—The Misleading Lady (Bert Lytell—Six Reels). Vol. 48; P-98; C-R, P-164.
Dec. 13—Hearts Are Trumps (All-Star Cast—Six Reels). Vol. 47; P-768; C-R, P-1002.
Dec. 20—Polly with a Past (All-Star Cast—Six Reels). Vol. 47; P-915; C-R, 1002.
Dec. 27—Cinderella's Twin (Viola Dana—Six Reels).
Jan. 10—Lure of Youth (All-Star Cast—Six Reels). Vol. 48; P-463.
Jan. 17—The Marriage of William Ashe (May Allison—Six Reels). Vol. 48; P-
Jan. 24—Coincidence (All-Star Cast—Six Reels).
Jan. 31—The Off-Shore Pirate (Viola Dana—Six Reels).
Feb. 7—Passion Fruit (Doraldina — Six Reels). Vol. 48; P-596.
Feb. 14—Fine Feathers (All-Star Cast—Six Reels).
Feb. 21—Mother Love (Alice Lake — Six Reels).
Mar. 7—Are Wives to Blame? (May Allison—Six Reels).
Mar. 21—A Message from Mars (Bert Lytell—Six Reels).
Mar. 28—Sorrentina (Viola Dana—Six Reels)

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
October—Madame Peacock (Six Reels). Vol. 46; P-995; C-R, P-1076.
Dec. 6—Billions (Nazimova—Six Reels). Vol. 47; P-912; C-R, P-1002.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All-Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.
Nov. 22—The Star Rover (All-Star—Six Reels). Vol. 47; P-510; C-R, P-580.

MAURICE TOURNEUR PRODUCTIONS.

Sept. 27—The Great Redeemer (All-Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROLAND WEST PRODUCTIONS.

Jan. 3—The Silver Lining (Jewel, Carmen—Six Reels). C-R, Vol. 48, P-916.

S-L PRODUCTIONS.
(Sawyer and Lublin).

Sept.—Love, Honor and Obey.
Feb. 28—Temple Dusk (All-Star Cast—Six Reels).

HOPE HAMPTON PRODUCTION.

Mar.—A Modern Salome (Six Reels).

BUSTER KEATON COMEDIES.

Dec. 22—The Scarecrow.
February—Hard Luck. Vol. 48, P-967.

ROBERTSON-COLE

The Stealers (Special—Seven Reels). Vol. 46; P-688; C-R, P-766.
So Long Letty. Vol. 36; P-993; C-R, Vol. 47; P-36.
A Slave of Vanity (Pauline Frederick—Six Reels). Vol. 46; P-1295; C-R, Vol. 47, P-176.
Kismet (Otis Skinner—Nine Reels). Vol. 47; P-39; C-R, P-314.
The Little 'Fraid Lady. Vol. 47; P-911.
One Man in a Million (George Beban—Six Reels). Vol. 48; P-597; C-R, P-668.
The First Born (Sessue Hayakawa). Vol. 48, P-818.
The Mistress of Shenstone (Pauline Frederick).
Seven Years Bad Luck (Max Linder).

SUPREME COMEDIES.

Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in South Seas.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens). Vol. 48; P-97; C-R, P-164.
Place of Honeymoon (Emily Stevens with Montagu Love). Vol. 47; P-110.
What Women Want (Louise Huff). Vol. 47; P-646.
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
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Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-R, P-1233; Ex. P-1504; Vol. 45; Ex. P-746.
The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-766.

Star Productions.

Sweet Lavender (Mary Miles Minter). Vol. 46; P-532; C-R, P-1076.
39 East (Constance Binney). Vol. 46; P-534; C-R, P-766.
You Never Can Tell (Bebe Daniels). Vol. 47; P-993; C-R, P-1076. Ex. 1239.
Food for Scandal (Wanda Hawley). Vol. 47; P-111; C-R, P-176.
Eyes of the Heart (Mary Miles Minter). Vol. 47; P-250; C-R, P-454.
The Furnace (William D. Taylor). Vol. 47; P-387; C-R, P-852.
Her Beloved Villain (Wanda Hawley). Vol 47; P-644; C-R, P-1002.
Blackbirds (Justine Johnstone—Six Reels). Vol. 47; P-645. Vol. 48, C-R, P-46.
The New York Idea (Alice Brady). Vol. 47; P-769; C-R, P-1002.
Oh, Lady, Lady (Bebe Daniels). Vol. 48; P-100; C-R, P-282.
Something Different (Constance Binney). Vol. 48; P-216; C-R, P-668.
All Souls' Eve (Mary Miles Minter). Vol. 48, P-731.
The Snob (Wanda Hawley). Vol. 48; P-731.

ASSO. PRODUCERS

THOMAS H. INCE PRODUCTIONS.

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Lying Lips (House Peters-Florence Vidor—Six Reels).

J. PARKER READ, JR.

The Leopard Woman (Louise Glaum—Seven Reels). Vol. 46; P-836; C-R, P-1220.
A Thousand to One (Hobart Bosworth—Six Reels). Vol. 47; P-1082; C-R, Vol. 48; P-164.
Love (Louise Glaum—Six Reels). Vol. 47; P-770; C-R, P-1002.

ALLAN DAWN PRODUCTIONS.

The Forbiden Thing (James Kirkwood—Six Reels). Vol. 47; P-509; C-R, P-714.

CURRENT FILM RELEASE DATES

MAURICE TOURNEUR PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—Six Reels). Vol. 47; P-589; C-R, P-714; Ex. Vol. 48; P-827.
MACK SENNETT PRODUCTIONS.
A Small Town Idol (Ben Turpin). Vol. 48; P-967.
Love, Honor and Behave. Vol. 48; P-463.

STOLL FILM CORP.

Squandered Lives. Vol. 47; P-1083; C-R, Vol. 48; P-164.
The Hundredth Chance. Vol. 48; P-325; C-R, P-406.
Mr. Wu. Vol. 48; P-98; C-R, P-164.
The Lure of Crooning Water. Vol. 48; P-462; C-R, P-538.
The Tavern Knight. Vol. 48; P-596; C-R, P-794.
The Flame. Vol. 48; P-732; C-R, P-916.

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Chester Comedies.
(Two Reels.)
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Beat It.
Ladies' Pets.
Christie Comedies.
(Two Reels.)
Wedding Blues.
Back from the Front.
Dining Room, Kitchen and Sink.
Movie Mad.
Nobody's Wife.
Torchy Comedies.
Torchy's Triumph.
Torchy Mixes in.
Torchy's Night Hood.
Mermaid Comedies.
April Fool.
High and Dry.
Moonshine.
Holy Smoke.
VANITY COMEDIES.
His Four Fathers.
Mind Your Business.
Ouija Did It.
Tea for Two.
Specials.
A Day with Carranza.
Modern Centaurs.
The Race of the Age (Man o' War—Two Reels).
Art of Diving (Annette Kellerman—One Reel).
Babe Ruth—How He Knocks His Home Runs—(One Reel).
Robert C. Bruce Series.
Log of Laviajere.
Song of the Paddle.
Wanderlust.
Solitude.
Chester Outing Scenics.
(One Reel.)
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Seven League Booters.
Balling the Junk.
Collectors of Craniums.
Pipe the Penguin.
Mad Hatters.

MISCELLANEOUS RELEASES

EQUITY PICTURES.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983; Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Mid-Channel (Clara Kimball Young). Vol. 46; P-528; C-R, P-608.
FEDERATED FILMS EXCHANGES OF AMERICA, INC.
Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).
The Midlanders (Bessie Love).
Man o' War (One Reel).
The Servant in the House (All-Star).
Hearts and Masks.
Montebanks Comedies.
Two Reels.)
Nearly Married.
Kidnapper's Revenge.
A Bedroom Scandal.
His Dizzy Day.
Where Is My Wife?
Ford Educational.
(One Reel.)
Jan. 9.—A Fairyland.
Jan.16—The Message.
Jan.23—Democracy in Education.
KINETO COMPANY OF AMERICA, INC.
Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.
RUSSELL-GRIEVER-RUSSELL.
(Released through Capital Film Company.)
Specials.
Witch's Lure.
A Profligate Woman.
Fritzi Ridgway Productions.
Two Reels.)
A Fight to the Finish.
Trail of the Buzzards.
A Fugitive from Justice.
A Race with Death.
Across the Border.
Lester Cuneo Productions.
Pat 'o the Ranch.
Tuscun Comedies.
Blue Blazes.
Giving and Taking.
Pa Takes a Tramp.
Splashing to Safety.
Cabereting Under Difficulties.
Stranded.
Helen Gibson Series.
Winning the Franchise.
Payroll Pirates.
Wires Down.
Gasoline Alley.
(One Reel.)
Leave It to Walt.
Some Party.
Well! Well!
DEMOCRACY PHOTOPLAY COMPANY.
Democracy. Vol. 46; P-113; C-R, P-388.
SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)
(Comedyart.)
Sweet Dynamite.
Hay Fever.
Open the Bars.
Sunset Burrud Scenics.
Oct. 17—The Highway of Wonderland.
Oct. 24—Going North.
Oct. 31—Dawnland.
Nov. 7—Totem Land.
Claypole Comedies.
Sept. 26—Up on the Farm.
Oct. 3—Dreams.
Oct. 10—Bubbles.
Marranti Comedies.
Oct. 3—Almost.
Oct. 17—Guilty.
Oct. 31—Kids.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding). C-R, P-766.
Love's Protege (Ora Carew).
The Way Women Love (Rubye de Remer). Vol. 48; P-598.
Blazed Trail Productions (Every Other Week).
Lone Star Westerns (Every Other Week).
Lightning Bryce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes).
Comedies.
Arrow-Hank Mann (Two Releases a Month).
Murial Ostriche Productions (Once a Month).
X L N T Ardath (One a Month).
CELEBRATED PLAYERS FILM CORP.
(Gump Cartoons.)
The Masked Ball.
Give 'er the Gas.
Chester's Cat.
Rolling Around.
Andy's Holiday.
Andy Has a Caller.
Il Cuspidoree.
Andy's Cow.
Celebrated Comedies.
(One Reel.)
Jazz and Jealousy.
Love and Law.
Mixed Pickles.
The Love Doctor.
The Honeyspooners.
Why Get a Divorce.
Out of Luck.
CANYON PICTURES CORPORATION.
Galloping Devils (Franklyn Farnum).
C. B. C. FILM SALES.
The Victim (Six Reels).
Dangerous Love (Six Reels). Vol. 48; P-966.
Screen Snapshots (Twice a Month).
The Great Baseball Scandal.
Man o' War.
Star Ranch Westerns (Every Two Weeks—Two Reels).
Heidi (Two-Reel Prizma).
Hall Room Boys' Comedies.
Jan. 20—A Dog-gone Mixup.
Feb. 4—In Again—Out Again.
GEORGE H. DAVIS.
Isobel Or the Trail's End. Vol. 47; P-645.
FEDERATED FILM EXCHANGES OF ILLINOIS, INC.
Sun-Kist Comedies (Alice Howell—One a Week).
FOX-FISCHER MASTERPLAYS.
In the Shadow of the Dome.
INDEPENDENT FILM ASSOCIATION.
Neal Hart Series.
Oct. 1—Hell's Oasis. Vol. 46; P-1155.
Nov. 15—Skyfire.
Jan. 1—The Lumberjacks.
Damfool Twins Comedies.
Nov. 15—Cedarbrook Farm (Two Reels).
Dec. 1—Don't Ever Marry (Two Reels).
FILM SALES COMPANY.
Powder Puff Pirates.
Lolly Pop's Daughter.
Bone-Dry Blues.
His Watch Hound.
The Painter.
THE FILM MARKET.
The Supreme Passion (Six Reels).
The House Without Children (Seven Reels).
The Ne'er-Do-Well (Reissue—Seven Reels).
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).
HERMAN J. GARFIELD.
The Parish Priest. Vol. 48; P-727.
HERZ FILM COMPANY.
The Love Slave (Lucy Doraine). Vol. 48; P-817.
GAUMONT COMPANY.
In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.
The Fall of a Saint. Vol. 46; P-690.
HORIZON PICTURES, INC.
14 Talmadge Reissues (Two Reels).
BERT LUBIN.
Honeymoon Ranch. Vol. 46; P-1292.
VICTOR KREMER FILM FEATURES, INC.
Voices (Diana Allen). Vol. 46; P-1155; C-R, Vol. 47; P-714.
Mad Love (Lina Cavalieri). Vol. 47; P-111; C-R, P-454.
Winding Trail (Buck Manning).
Handicap (Six Reels).
Why Tell (Henry Miller—Six Reels).
Re-Issues.
A Burlesque on Carmen (Chaplin—Four Reels).
Champion (Chaplin—Two Reels).
Jitney Elopement (Chaplin—Two Reels).
Work (Chaplin—Two Reels).
By the Sea (Chaplin—Two Reels).
Skinner's Dress Suit.
J. P. McCARTHY PRODUCTIONS.
Out of the Dust.
PLYMOUTH PRODUCING CORPORATION.
Cleveland, Ohio.
Top-Notch Comedies.
PLYMOUTH PICTURES, INC.
Denver Dixon Comedies (Series of Twelve—One Reel Each).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
MESCO PICTURES.
Jesse James Under the Black Flag.
REELCRAFT PICTURES CORPORATION.
Romances of Youth.
A Bold Pirate.
Summer Days.
Sunshine.
Billy Franey Comedies.
The Bull Fighter.
The Bath Dub.
The Camera Man.
The Thief.
S. E. ENTERPRISES.
Cowboy Jazz (Western).
It Might Happen to You. Vol. 47; P-389.
Two-Reel Comedies.
Waffles and Wallops.
Movies and Maniacs.
Oh, What A Circus.
GUY CROSWELL SMITH.
The County Fair. Vol. 48; P-466.
SUNRISE PICTURE CORPORATION.
The Price of Silence (Peggy Hyland). Vol. 48; P-150; C-R, P-282.
JOAN FILM SALES.
The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.
She Played and Paid (Fannie Ward). Vol. 47; P-642.
C. B. PRICE CO., INC.
Indiana Dramas (Fifteen Single Reels—Princess Mona Darkfeather).
His Pajama Girl (Billie Rhodes).
Power (Holbrook Blinn).
Your Daughter—And Mine (All-Star Cast). Vol. 48; P-964.
WILK AND WILK.
(Lee Kids Comedies.)
The Circus Imps.
The Dixie Madcaps.

PROJECTION

By F. H. RICHARDSON

What Do You Know?

Suppose one of the coils of your generator armature became disconnected or burned in two right in the middle of a show and there was no emergency current available. The 2,000 seat house is jammed full.

What would be the indication of the trouble, what its probable cause and what remedy could you apply in order to finish the show and save the money from being returned?

Another Pioneer Gone

On Monday, February 7, down in Palm Beach, Florida, where the blue of summer skies is overhead and magnolia scented breezes kiss the palms, my old friend, Nicholas Power, one of the very earliest of pioneers in motion picture projector invention and manufacture, whose name has become literally a part and parcel of the industry, and will so remain for at least very many years to come, bade family and friends adieu, boarded a phantom ship which cast loose from earthly wharf, backed out into the stream of the Beyond and sailed away through the mists of the Unknown.

The news, communicated to me by Will C. Smith, general manager of the Nicholas Power Company, was indeed a shock. The name and personality of Nicholas Power is so interwoven in and with motion picture projection that his passing seems to pull something up by the roots, leaving a great, gaping, jagged hole in memory, which time may fill but of which it cannot remove the scar.

Nicholas Power had his faults, even as have you, my friend, and I, but when the trumpet of Gabriel shall sound I hope it will be my privilege to meet "Nick" in that other world, to again grasp his hand and call him by that sacred title, Friend, because for every fault he had a dozen virtues. And after all he has but gone ahead of you and I on the road which winds away into eternity.

We shall miss him in thought, though not so much in fact, because Nicholas Power retired from business quite some time ago, and was enjoying the afternoon of life while waiting for its evening, the shades of night, and rest.

International Projection Society

The International Projection Society, The Bronx, New York City, is a very active association. It maintains a clubhouse, and a very good one, too. It holds many affairs during the year besides providing comfortable quarters where the members may spend their leisure time.

The aforementioned affairs range from lectures on various projection topics to just social gatherings at which a good time is had.

The activities of such an organization cannot but be productive of good. It in no way interferes with the minor functions. In fact, all its members are themselves members of the New York City projectionists' union, that we believe being a requirement for applications for membership.

Notice to All!

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department, remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.

Local Union 448, Pueblo, Colo.

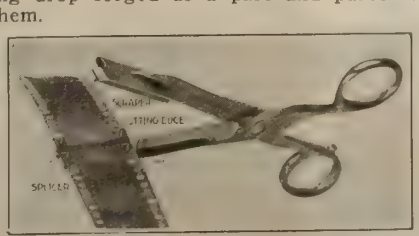
Will local union 448, Pueblo, Colorado, be good enough to have one of its men visit 1617 Lake avenue, up on the Mesa, and ascertain whether or no Mrs. S. J. Richardson still resides there and report to the editor? I would appreciate the favor very much.

A Clever Tool

This department has received from the Blue Seal Products Co., Englewood, N. J., a sample of a very clever tool, who requested that we examine, test and make known our views with regard to same.

We have tested and examined the tool, and are well pleased to lay the matter before our readers because we find it a cleverly designed little device, and one which we are able to recommend as being well within the financial reach of the theatre, or of the individual projectionist. It is in the form of a combination cutting shears and film splicer.

As the illustration shows, it is nothing more or less than a pair of shears with a film splicer mounted on the points, or at the points, rather, for the little tables are a part and parcel of the shear blades, being drop forged as a part and parcel of them.



BLUE SEAL FILM SPLICER

The tool is not only ingenious, but very practical. The film is cut by the shear part, scraped in the usual way (a scraper is included at the end of the table) and is then matched and pressed together by means of the teeth and tables.

There is also a clever arrangement by means of which the shear may be attached to the table if desired.

The device is drop forged from tool steel, finely nickled, well made throughout and PRACTICAL. Its length is seven inches over all. It should last a lifetime.

The only suggestion for possible improvement we could make would be that one of the "tables" be hinged on a rivet, so it could swing a bit, thus leveling its surface more completely with its mate. This could be done, but at considerable expense in manufacture, and we suppose the inventor's idea was to keep the cost as low as possible.

Well, anyhow, boys, it's all right just as it is, and is heartily commended to the consideration of our readers.

The Rheostat and the Neutral

In commenting on John Auerbach's argument concerning the relative effect of connecting the rheostat on the neutral and the outside wire where an Edison 3-wire circuit is used for projection (page 107, January 1 issue), we invited W. A. Oswald, chief theatre inspector for the province of British Columbia, and C. F. Spence, secretary of the Canadian Theatre Inspectors' Organization, Winnipeg, Manitoba, to express their views on this matter in the department.

Friend Spence has, we fear, been loafing a bit on the job, but neighbor Oswald, war horse that he is, is here with an argument which brother Auerbach may find something in to ponder over.

We might remark that Oswald, in an accompanying personal letter, says he has verified his deductions in the examination room, with the aid of two projectors, two rheostats, meters and a 600 ampere circuit breaker which can be set anywhere from 100 to 600 amperes, which latter he connected into the grounding circuit in order to protect the mains.

He also remarks that he hopes Mr. Spence will give us something worth while, as he fears his stuff is not up to much, except by way of starting discussion, which is pure, unadulterated bunk, for he darned well knows better.

With which few remarks we turn the stage and spot over to neighbor Oswald. Gentlemen and ladies, Mr. Oswald:

What Oswald Says

The proper placing of the rheostat in the Edison 3-wire system, for use either with arc or motor, has been the subject of discussion and controversy for quite some time, not only by motion picture projectionists, but also by the electrical engineering fraternity.

I was, therefore, well pleased when the heading of this article met my eye in the projection department, January 1 issue. I read the article itself very carefully, and at the end found the following remarks by the worthy editor: "Well, boys, jump in! The water is fine and there ain't no bottom! We will have Oswald and Spence jump first. If they get beyond depth and drown—well,

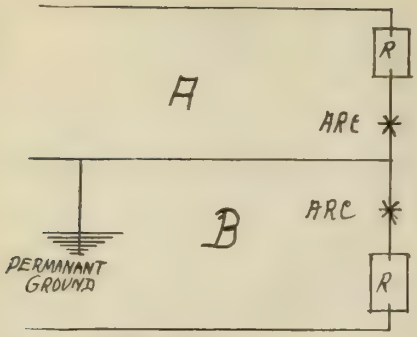


FIGURE 1.

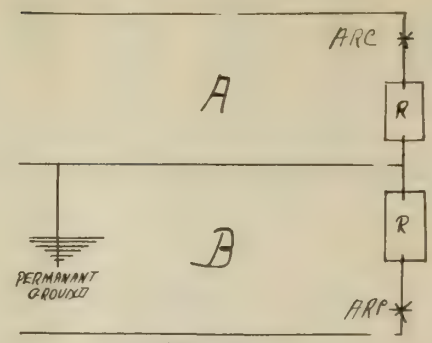


FIGURE 2.

OSWALD'S DIAGRAMS

we'll send some one else in after 'em." ('Taint what I said at all, but lettim have 'is own way.—Ed.).

Well, in order that he cannot call us quitters or 'fraid cats we will just call Richardson's bluff and inflict upon the department readers our views in the matter.

Seriously, however, I believe we all can and do learn a good deal from the free and easy discussion of all the various matters set forth in the department, and I, for one, will not feel in the least hurt if my deductions are torn all to pieces.

In discussing the question before us I shall try to treat it in two ways, viz., as a problem in theoretical electricity, and as a problem in practical projection work against which we all have to bump from time to time.

The accompanying diagrams, figures 1 and 2, are largely self-explanatory. No. 1 shows rheostats connected into the outside leads, while No. 2 shows them connected into the neutral—in series with a projection arc in all cases.

Mounting the Rheostat

In the first place, let us consider the mounting or installation of the rheostat as a whole, because the rheostat is, as you know, our most prolific source of grounding trouble, and here also is the best possible place to clear it up.

The proposition that the rheostat should be so installed as to preclude any possibility of grounding is, I think, not a subject for argument. It should be entirely and effectually insulated from ground.

Our British Columbia regulations demand that rheostats rest on slate, or some equally efficient insulating material, such as asbestos. This has been approved by the fire underwriters, as well as by the local inspection departments, both civic and federal. All these bodies take the stand that the fire and life hazard is very greatly reduced by mounting rheostats in this fashion.

For the purpose of this discussion, however, let us suppose the rheostats to be so mounted that their frames are perfectly grounded, under which condition any fault causing the grids or coils to make electrical contact with the frame will accomplish a direct ground of the wire or lead to which the rheostat is attached.

We will assume the wiring to be a first-class job of conduit wiring, so that our danger of grounding in the conduit is small enough to be negligible, hence the only faults to ground are such as may develop in the lamp or rheostats.

Considering first projection circuit A, figure 1, which is presumed to show a projection arc (in perfect electrical condition as to lamp and wires), and a rheostat connected into the outside wire, so that it is between one outside lead, the arc and the neutral, which gives us a potential difference of 110 volts across the circuit.

We Will Now Assume

We will now assume that a ground develops in the rheostat which grounds out four-fifths of the risistance, leaving one-fifth in series with the ground and the outside lead or source of supply. The arc at once dies out, and we have an almost dead short circuit between the neutral and outside lead, which will instantly blow the fuses or pull the circuit breaker, provided these safety devices are in working condition.

Suppose we now develop an exactly similar ground in the rheostat on the other side, under which condition we would have some very real fireworks if the fuses are coppered (boosted, Ed.) or the circuit breaker tied in, as is the condition in all too many projection rooms.

Under such a condition, unless the apparatus and wire be protected by good fuses or a circuit breaker which will break circuit—well, the power company is very likely to send friend boss a bill for a new meter; also a new set of wires may have to be installed.

In diagram figure 2 let us consider circuit A as being in exactly the condition before described. Assume the rheostat to develop a ground which grounds out four-fifths of the resistance, leaving one-fifth in series with the ground and line.

No Short Circuit

What happens? A short circuit? No, for we have four-fifths of the resistance in series between the ground and the lamp, so that all that will happen will be that the amperage jumps up, obliging us to separate the lamp carbons to take care of the increased voltage, which will, of course, also reduce the amperage.

Let us at the same time develop a ground in the rheostat in circuit B. Have we then a short circuit across 220 volts? Nay, nay, Pauline! The amperage of both lamps is raised. That is all!

Let us assume the working conditions when this happens to be as follows: Two projectors working on an Edison 3-wire system, each drawing 60 amperes at the arc, both arcs burning in both cases.

Diagram figure 1, Circuit A. Resistance in rheostat will be (R=C÷E) 110—50=60÷60= 1 ohm. Ground out four-fifths of this and we have but one-fifth of an ohm in series with the line voltage and the ground, which will develop a flow of current approximating 550 amperes.

If we have a similar ground on the other side, a total of about 550 volts will flow across the 220 volt circuit, provided the fuses be put out of commission by copper jumpers (boosted. Ed.). A short of approximately 122 K. W. That's all! ('Snuf, I'd say.—Ed.).

Diagram figure 2, circuit A, we would have the following condition: Four-fifths of an ohm in series with the lamp, which would allow the flow of about 75 amperes when the arc is burning, or 135 amperes with the carbons frozen, which would blow the fuses, if they are what they should be and are in working condition.

Let Us Examine All This

Now, let us examine all this from the other side—that of a ground developing in the lamp, and we shall find the condition to be reversed. In circuit A figure 1, if we develop a ground in the lamp, on either side, in case the rheostat were on the neutral side of the arc we would have only the resistance of the carbons themselves, if they be frozen, and if the rheostat be on the outside wire we would develop a dead ground, with the amount of current flow limited only by the capacity of the wires and generator —real fireworks, unless our fuses act pronto.

I, therefore, contend that, following these theoretical deductions, it is immaterial as to which side of the arc the rheostat is connected. In practice, after six years' working with one rheostat on the neutral and one on the outside lead, we have had no trouble whatever.

I have discussed this matter with several of our men who are well up in their profession. They have all been of the opinion that there is no practical difference.

The one chance of advantage might be in testing for ground, in which case the advantage would lie with the outside connection. I am of the belief that if the rheostats be thoroughly insulated from ground, and if there be a good, well installed job of conduit wiring, and the lamp itself be well taken care of and tested for grounds frequently, there will be no difference whatever as to which side of the lamp the rheostat be connected. When the rheostat frame is grounded, however, I believe I would prefer to have it on the neutral.

Oswald Is Certain

All of which conveys to us the impression that brother Oswald is himself not entirely certain of his ground.

We do not care to comment very much,

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preferring to leave the argument to others. We will say, however, that either we do not understand Oswald correctly, he has made an inadvertant misstatement or else we cannot see it his way.

He has in one place, as we understand him, said that when four-fifths of the resistance is eliminated (rheostat on outside wire) there remains one-fifth in series with the ground. Can't see that at all.

Under the condition named the short would be just what it purports to be, and there would be absolutely no resistance in series with it, except such as the short would itself develop—which ordinarily should be tolerably high, and may be very high, indeed.

Seems to me the greatest difference would be this—and frankly I had not thought of that end of it before—with the rheostat in the neutral wire there could be no ground in it at all—that is to say, a ground would have no effect at all.

As you say, brother Oswald, the rheostat is a prolific source of grounding trouble, or was when they used to put 'em down most anywhere, and with the rheostat in the neutral—um, well, of course, when a ground occurred in the lamp-arm connected to the outside wire the rheostat ground might—Oh, well, go on and fight it out. I've troubles of my own. I still say there is no practical difference and glad to know Oswald agrees.

What Should Be Done

A good friend in a certain city which shall be unnamed because he requests it asks certain information, as follows:

Am working in a theatre where I feel I am not getting the screen result I should, hence take this means of asking for suggestions.

In a recent issue you described, in detail, just what an operator (I did NOT. An operator wouldn't be able to do it) should do in the way of drawing lines representing the rays of light from the projection lens through the aperture of the projector to a line showing where the condenser ought to be, which was all well and good, but there it stopped, and the necessary figuring out of the proper size (mean focal length, don't you?) condenser was lacking. Have the lens charts, but they do not go far enough to meet my conditions. In other words, they tell me what should be, but do not give information as to how to remedy conditions when the lens diameter is less.

The following are my working conditions. I trust you will offer some suggestions.

Screen, 12x16; distance, 115 feet; lens E. F., 6 inches; lens opening, 1.6875 (11-16) inches, back focus, 4.75 inches; condensers, 7.5 and 7.5; distance from aperture 16 inches; carbon sizes, .875 (⅞) and .375 (⅜) silver tip; amperage, 75; distance from condenser, 4 inches.

By making drawing, such as appeared in last week's issue, I found my condensers should be about 22 inches from aperture, which is impossible with the Simplex Type S lamphouse I am using.

I not only want to thank you in advance for your help, but also for all the knowledge received from the department during the past ten years.

Going to Roast You

Well, right in the beginning I am going to roast you to a nice shade of brown.

Did your letter come from some dub "operator," I would expect such things, but I know you, and know you are not a dub, so it is just carelessness.

Let's once-over your letter and data. You speak of condenser "size," when you evidently mean focal length. Well, why didn't you say it, then? You say the "screen" is 12x16. You meant the picture, now, didn't you? If the screen is 12x16 the picture would most likely be considerably smaller.

"Distance 115 feet." Meant projection distance, didn't you? Well, why the devil did you not say so, then? Is it not better to learn to call things by their right name and then DO it?

Lens E. F. six inches. The condenser has an E. F., too, you know. Oh, yes, I know what you meant all right, but the point is I am several hundred miles away and might not know with some things, and if you are careless with some things, well, you probably will be with others. "Back focus." Don't blame you so much for that, but the right term is working distance, it having been adopted by the Society of Motion Picture Engineers, which is THE authority, you know.

Incidentally, it also adopted Projectionist and by unanimous vote, too, so why not use the correct term, and be up to date as well?

Condensers 7.5 and 7.5, supposedly plano convex. "Distance from condenser four inches." What distance? You leave me to guess it to be the crater.

And in addition to this you have not given that bit of information which is hugely important in a matter of this kind, viz., the working opening of the condenser.

You see, brother, you have asked for ACCURATE information, but yourself have NOT given accurate information, though aside from the condenser opening I am able to tell pretty certainly what you meant.

Learn to Be Accurate

There, I feel better, dang you! Learn to be accurate. Learn to call things by their right name. You are no dub. If you were I could excuse you.

The reason no method for figuring was included was that there is none, except such as has been given from one to half a dozen times in this department.

You are using 75 amperes. If you have that knowledge of the proposition as a whole which you should have after following this department for all this time, you should and would know that your 1.6875 inch diameter projection lens is too small. Also the test you made should have told you that.

It is right here the PROJECTIONIST enters and the operator steps out, for the latter does not understand—he does not know. THAT IS WHY HE IS AN OPERATOR. The projectionist has a broad comprehensive knowledge of the forces he is called upon to handle.

The application of knowledge, coupled with common sense, tells the projectionist instantly that under the conditions named the first thing to do is to get a larger diameter projection lens.

Knowledge also tells him that, the conditions not being extreme, an extreme diameter of lens is not demanded. But here he is faced with the practical limitations in projection lens diameters. He will therefore probably be obliged to use a lens of larger diameter than is really desirable, and this he will do, stopping the lens down to the actual requirement after he has found that requirement by applying the instructions given in October 16 issue.

In other words, in practice, he will decide what lens diameter will neither be extreme, when considered in connection with the revolving shutter, and which will also not set up an extreme distance from condenser to aperture.

I myself would proceed as follows: Without altering the condenser in any way, pull the lamphouse back to, say, 18 or 19 inches from center of condenser to aperture. I would then carefully measure the light beam, its widest way, at the working distance of the projection lens, and this measurement would be my guide in the matter of projection lens diameter, always remembering that if you get a new projection lens it may have a somewhat different working distance. If you cannot get a lens of that diameter, you can get a larger one and stop it down.

Having done this you have but to apply the instructions contained in August 14 issue.

And now don't feel angry or hurt because I gave you that talking to with regard to carelessness in giving information.

Located in a city where the local has been absolutely non-progressive, I happen to know that you have been at least to some extent progressive, which is immensely to your credit, but you have not gone far enough, and it is to jar you a bit and perhaps wake you up that I handed you the roast.

You have been my friend and I am yours, but remember that your really best friend is the one who hands you a slam when a slam is your due. The chap who slobbers all over you all the time, knowing you ought to be sharply and perhaps a bit painfully prodded in the ribs, is no friend in the true meaning of the word.

In applying August 14 instructions don't just measure one crater, but carefully measure a dozen or so, setting each down, adding them all up and dividing the sum of their measurements by the number measured. This will give you the average crater width.

If the management will not get larger diameter lenses, then all you can do is to set your lamphouse back as far as it will go and then apply August 14 instructions as to condenser focal length.

But explain to the management the fact that the larger lenses will not only give you more light but better depth of picture.

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South Bend's Blackstone Has a Novel and Pleasing Arrangement of Seating

THE Blackstone, recently opened at South Bend, Ind., is one of the most commodious and best equipped houses of the Middle West. Its cost was over $500,000, and it is said to be absolutely fireproof.

The theatre is situated in one of the busiest blocks on Michigan street, just south of Jefferson avenue.

Aside from the doors and window casings, no wood work was used in the construction. With solid concrete floors and stairways, tile lobby and imported marble wainscoating, it impresses the beholder with an air of solidity and permanency.

The Blackstone was erected by the Blackstone Theatre Corporation, the officers of which are C. E. Potts, president; Donald MacGregor, general manager; Frank C. Toepp, treasurer; John B. Weber, John G. Yeagley and G. A. Farabaugh, directors. C. E. Berkson of Chicago is manager

House Seats 2,500

The house has a seating capacity of 2,500. and the rows of seats gradually rising from the orchestra rail to the highest elevation in ascending circles, similar to the old Roman coliseum. There is no balcony, as the connecting steps and stairways make the entire auditorium one vast area of desirable locations.

The main lobby entrance strikes about midway in the seat elevation and patrons are thus permitted to choose their locations either on the higher or lower levels.

A spacious vestibule, measuring thirty-five by sixty feet, constitutes the main entrance to the building. The lobby is a combination of white marble, tile and bronze trimmings. The duplex box office, with room for two attendants and equipped with its ticket-selling and change-making devices, occupies a marble and glass kiosk,

C. E. BERKSON
Manager of the Blackstone Theatre

situated in the corner of the main lobby, making it easy of access from all sides.

From the outer lobby one enters through bronze doors into a closed lobby, ten feet deep and fifty feet wide, with stairways leading to each side. Beyond this, immediately in the center of the house, is an inner foyer, thirty-five feet square, designed as a lounge or waiting room for patrons. This is handsomely carpeted, fitted with mirrors and divans and if necessary may be used as standing room to facilitate the seating of the patrons.

Immediately upon entering the auditorium the vastness of the seating capacity, the magnificence of the decorations and the comfort and safety of the patrons impresses the observer. The absence of all suggestion of stuffiness, the splendid ventilation and the height and roominess is remarkable.

No Balcony

Although there is no balcony, as the term is generally used, there are at each side mezzanine balconies, with generous seating capacity, which do away with the old idea of stage boxes and bring all occupants in easy range of the screen.

Over one hundred feet above the lower floor rises the elaborately decorated ceiling with its one large center dome covered with glass and brilliantly illuminated. Concealed lights follow the cornices and ceiling girders and the system of lighting installed makes it possible to throw the theatre into six different color shades. This is controlled by a well-equipped switchboard, located on the stage, and encased in a massive steel vault.

The interior walls are finished in gold and old ivory effect with panels and pilasters. The decorative scheme is stunning. The cornices and proscenium arch, the immense pillars and plaster relief decorations are colored and tinted in harmonious colors, giving a very pleasing effect. The

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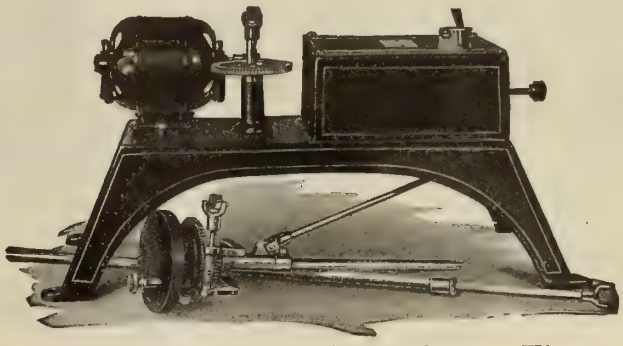

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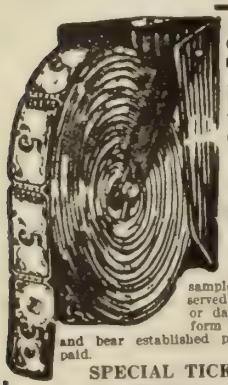

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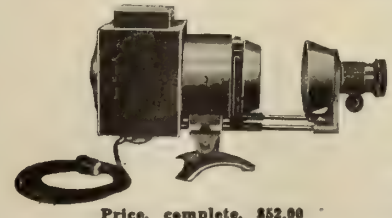

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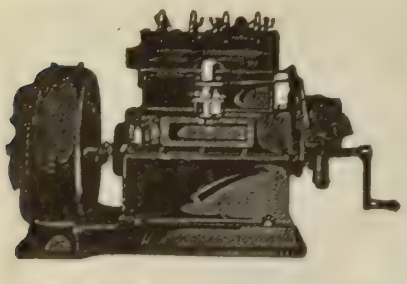

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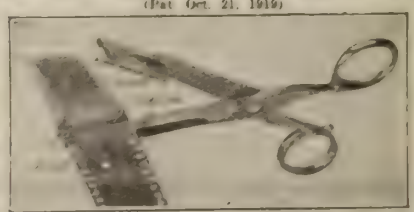

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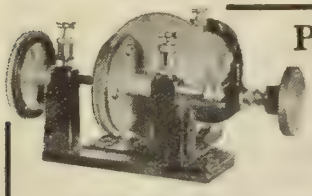

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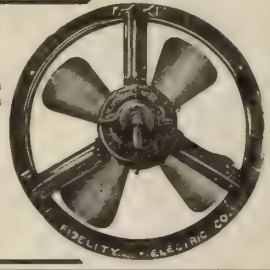

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ALEXANDER CITY, ALA.—J. E. Shealey and J. T. Potts have contract to remodel Pastime Theatre. New stage will be constructed and opera chairs installed.

HOPE, ARK.—C H. Crutchfield is erecting theatre and hotel building to cost $150,000.

DELAND, FLA.—Deland Moving Picture Theatre Company will erect theatre here.

WEST PALM BEACH, FLA.—J. H. Hennessey has purchased site for new pavilion, 60 by 115 feet. Will have dance floor, with restaurant in rear. Large stage will also be constructed so as to accommodate vaudeville, road attractions or moving pictures, to cost $25,000.

FREEPORT, ILL.—J. T. Freeman will erect theatre, with seating capacity of 1,200, to cost $125,000.

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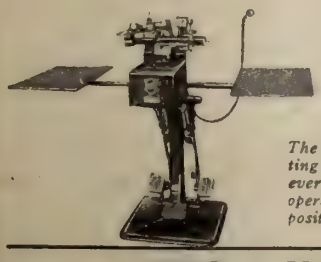

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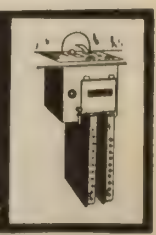

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MOVING PICTURE WORLD

VOLUME XLVIII. JANUARY, FEBRUARY, 1921

Index to Reviews, Comments, and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending February 28, 1921, and upon the majority of which have been published comments or reviews and Consensusof Published Reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review, comment or consensus can be found. "R" stands for reviews, which also include Advertising Aids; "C" for comment; "Cons." for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information may probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Ain't Love Grand (1 part) (Gayety Comedy-Educational)—C-852.
All aboard for Brendisi (Paramount-Holmes) (1 part)—C-1088.
All Soul's Eve (5 parts) (Mary Miles Minter—Star) (Chester Franklin—Director) (Realart)—R-731.
All Stuck Up (Fox-Mutt & Jeff)—C-96.
All Wrong (2 parts) (Clyde Cook—Star) (Jack Blystone—Director) (Fox)—C-96.
Andy's Holiday (1 part) (Celebrated Players-Gump Cartoon).
April Fool (1 part) (Mermaid Comedy-Educational).
Astray From the Steerage (Louise Fazenda & Billie Bevan—Stars) (Mack Sennett Comedy).

B

The Baby (2 parts) (Fox-Sunshine Comedy)—C-468.
Back From the Front (2 parts) (Christie-Educational)—C-852.
The Bait (5 parts) (Hope Hampton—Star) (Maurice Tourneur—Director) (Paramount)—R-326. Con.-406.
Banana Special, The (Bruce Scenics Beautiful-Educational) (1 part).
Beat It (2 parts) (Chester Comedy-Educational).
Bedroom Scandal, A (2 parts) (Montebanks Comedy).
Behold the Man (6 parts) (From the Pathe Production "The Life of Our Saviour") (Spencer G. Bennett—Director) (Pathe)—R-464.
Best of Luck (1 part) (Celebrated Players-Gump Cartoon).
Beyond the Trail (2 parts) (Tom Santschi—Star) (Pathe)—R-464.
Big Punch, The (5 parts) (Buck Jones—Star) (Jack Ford—Director) (Fox)—R-963.
Black Beauty (From the story by Anna Sewell) (7 parts) (Jean Paige—Star) (David Smith—Director) (Vitagraph)—R-555. Con.-668.
Black Panther's Cub (Ziegfeld) (Florence Reed)—R-1092.
Blind Love (6 parts) (Lucy Cotton—Star) (Aywon Release).
Blind Wives (9 parts) (Estelle Taylor & Marc MacDermott—Stars) (Charles J. Brabin—Director) (Fox)—R-324. Con.-406.
The Blizzard (Jimmy Aubrey—Star) (Jess Robbins—Director) (Vitagraph).
The Blue Moon (6 parts) (American Film Co.)—R-99.
Border Raiders (5 parts) (Ben Hill & Walter Lynch—Stars) (Aywon Release).
Branded Soul (Stoll)—R-1091.
Breaking Point, The (6 parts) (From the novel "The Living Child" by Mary Lerner) (Bessie Barriscale—Star) (Paul Scardon—Director) Hodkinson-J. L. Frothingham Production)—R-729.
Brewster's Millions (5 parts) (From George Barr McCutcheon's novel of the same name) (Roscoe Arbuckle—Star) (Joseph Henabery—Director) (Paramount)—R-725. Con. 794.
Bride and Gloom (Monty Banks—Star) (Warner Bros.)—C-962.
Bring On the Groom (1 part) (Universal)—C-1088.
Broadway and Home (5 parts) (Eugene O'Brien—Star) (Alan Crosland—Director) (Selznick)—R-726.
Broken Gate, The (6 parts) (Bessie Barriscale—Star) (Hodkinson-J. L. Frothingham Production)—R-101. Con. 282.
Bunty Pulls the Strings (Reginald Barker—Director) (Goldwyn)—R-99. Con. 406.
Burglars Bold (2 parts) (Eddie Boland & Vanity Fair Girls) (Pathe)—C-962.
Buried Treasure (Paramount) (Marion Davies)—R-1089.
Business of Camping, The (Bruce Scenics Beautiful-Educational).
By Schooner to Skagway (1 part) (Bruce Scenics Beautiful-Educational).

C

Catching Up in Canton (Burton Holmes).
Castaway, The (1 part) (Bruce Scenics Beautiful-Educational).
Charm School, The (5 parts) (Wallace Reid—Star) (James Cruze—Director) (Paramount)—R-215. Con. 282.
Chester's Cat (Celebrated Players-Gump Cartoon).
Chicken, Country Style (Dorothy Wolbert—Star) (Universal)—C-592.
Chicken in the Case The (5 parts) (Owen Moore—Star) (Victor Heerman—Director) (Selznick)—R-728. Cons. 1033.
Chicken Thief, The (Goldwyn-International Comics).
Close Shave, A (C. B. C. Film Sales)—C-323.
Cold Tea (Mutt & Jeff-Fox)—C-962.
Collectors of Craniums (1 part) (Chester Outing Series-Educational).
Colorado (5 parts) (Adapted from the lay by Augustus Thomas) (Frank Mayo—Star) (Reaves Eason—Director) (Universal)—R-966.
Come Across (1 part) (Universal)—C-1088.
Connecticut Yankee in King Arthur's Court, A (From Mark Twain's story) (8,291 feet) (Emmett J. Flynn—Director) (Fox)—R-792-805.
Country Cousin, The (1 part) (Dorothy Wolbert—Star) (Universal).
County Fair, The (Based on the well-known stage play) (5 parts) (Maurice Tourneur—Director) (Guy Croswell Smith)—R-466.
Cousin Kate (Alice Joyce—Star) (Mrs. Sidney Drew—Director) (Vitagraph)—R-598.
Cowboy's Conquest, The (2 reels) (Hoot Gibson—Star) (Universal-Western).
Crook's Romance, A (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Release).
Crowning King Blizzard (1 part) (Chester Outing-Educational).

D

Dangerous Pastime (Western Pictures Exploitation).
Dangerous Love (5 parts) (Adapted from the novel by Ben Warman) (Charles Bartlett—Director) (C. B. C. Film Sales Corp.)—R-966.
Death Trap, The (2 parts) (Tom Santschi—Star (Pathe).
Deep Waters (Paramount-Tourneur)—R-1090.
Democracy in Education (1 part) (Ford Educational).
Denver Dixon Comedies (Series of Twelve—One Reel Each) (Plymouth Pictures).
Devil, The (5682 feet) (Screen version of Franz Molnar Comedy) (George Arliss—Star) (James Young — Director) (Associated Exhibitors-Pathe)—R-593. Cons. 668.
Diamonds Adrift (Earle Williams—Star) (Chester Bennett—Director) (Vitagraph).
Diamond Queen, The (No. 1—The Vow of Vengeance) (Universal Serial).
Diamond Queen, The (No. 2—The Plunge of Doom) (Universal Serial).
Dining Room, Kitchen and Sink (2 parts) (Christie Comedy-Educational).
Dog Doctor, The (2 parts) (Universal)—C-818.
Dog-Gone Mix-Up, A (Hallroom Boys) (C. B. C. Film Sales)—C-724.
Double Adventure (15 Episodes) (Charles Hutchison—Star) (W. S. Van Dyke—Director) (No. 1—On the Trail of Fate) (Pathe)—R-462.
Double Adventure (No. 2—The Harbor Bandits) (Pathe).
Double Adventure (No. 3—Hearts of Stone) (Pathe).
Double Adventure (No. 4—The Gun Runners) (Pathe).
Double Adventure (No. 5—The Rebels' Nest) (Pathe).
Driftin' Kid, The (2 parts) (Ed-Hoot-Gibson & Gertrude Olmstead—Stars) (Universal-Western)—C-724.
Duke of Chimney Butte, The (5 parts) (Fred Stone—Star) (Frank Borzage—Director) (Federated Films)—R-728.

E

Easy Road (Paramount) (Thomas Meighan)—R-1090.
Edgar Camps Out (Goldwyn Comedy)—C-852.
Edgar's Little Saw (Goldwyn Comedy)—C-219.
Education of Elizabeth, The (Billie Burke—Star) (Paramount)—R-1091.
Eternal Penalty (5 parts) (Henry Kolker & Christine Mayo—Stars) (Aywon Release).
Evolution of Man (6 parts) (Jack-the-man-ape) (Aywon Release).
Explorers, The (1 part) (Bruce Scenics Beautiful-Educational).

F

Fantomas (20 Episodes) (Edward Sedgwick—Director) (Fox Serial)—R-218-992.
Fighting Fate (A Chapter Play) (William Duncan & Edith Johnson—Stars) (Vitagraph).
Fire Cat, The (4785 feet) (Edith Roberts—Star (Norman Dawn—Director) (Universal)—R-818.
Fireside Brewer, A (Mack Sennett Comedy)—C-219.
First Born, The (5 reels) (Sessue Hayakawa—Star) (Colin Campbell—Director) (Robertson-Cole)—R-818. Cons. 1033.
Fighting Fury (2 parts) (Universal)—C-1088.
Flame, The (5 reels) (From the novel of the same name by Olive Wadsley) (F. Martin Thornton—Director) (Stoll)—R-732.
Flaming Disk, The (No. 13—Caged In) (Universal Serial).
Flaming Disk, The (No. 14—The Purple Rays) (Universal Serial).
Flaming Disk, The (No. 15—Poisoned Waters) (Universal Serial).
Flaming Disk, The (No. 17—Rails of Destiny) (Universal Serial).
Flaming Disk, The (No. 18—The End of the Trail) (Universal Serial).
Flying Pat (5 reels) (Dorothy Gish—Star) (F. Richard Jones—Director) (Paramount)—R-1084. Cons. 282.
Forbidden Fruit (7804 feet) (Cecil De Mille—Director) (Paramount)—R-681. Cons. 794.
Four Horsemen of the Apocalypse (11 parts) (Metro Special)—R-1079.
Fresh From the Country (1 part) (Dorothy Wolbert—Star) (Universal)—C-219.
Fresh From the Farm (2 parts) (Universal Comics)—C-724.
Frisky Mrs. Johnson (5 parts) (Billie Burke)—R-1094.
Frivolous Fiji (Chester Outing-Educational)—C-592.
Frontier of the Stars, The (5 parts) (Adapted from the story by Albert Payson Terhune) (Thomas Meighan—Star) (Charles Maigne—Director) (Paramount)—R-462. Cons. 668.

G

Ged Ap Napoleon (George Bunny—Star) (Goldwyn-Capitol Comedy).
Getting a Toe Hold (Chilean Horsemen) (Educational)—C-468.

Getting a Polish (1 part) (Chester Outing-Educational).
Gods Good Man (Stoll)—R-1092.
Godless Men (6 parts) (Reginald Barker—Director) (Goldwyn)—R-730. Cons. 1033.
Golf (Educational)—C-962.
Great Adventure, The (5 parts) (Lionel Barrymore—Star) (Kenneth Webb—Director) (First National)—R-423. Cons.-794.
Greater Claim, The (6 parts) (Alice Lake—Star) (Wesley Ruggles—Director) (Metro)—R-965.
Greatest Love, The (6 parts) (Vera Gordon—Star) (Henry Kolker—Director) (Selznick)—R-594. Cons.-794.
Grip of the Law, The (2 parts) (Jack Perrin & Dorothy Wood—Stars) (Universal-Western)—C-852.
Going Thru the Rye (2 parts) (Bobby Vernon—Star) (Christie Comedy-Educational)—C-468.
Guile of Women (Goldwyn).

H

Happy Hooligan in "Cupid's Advice" (1 part) (Goldwyn-Bray Comics).
Happy Hooligan in "Happy Hooldini" (1 part) (Goldwyn-Bray Comics).
Hard Luck Santa Claus, A (Fox-Mutt & Jeff)—C-96.
Hard Luck (2 parts) (Buster Keaton—Star) (Metro)—R-967.
Hearts and Flour (1 part) (Universal).
Hearts Up (5 parts) (Harry Carey—Star) (Val Paul—Director) (Universal)—R-217. Cons.-406.
Heidi (Madge Kennedy—Star) (Prizma Screen Drama)—R-327.
Her Circus Man (2 parts) (Universal-Century)—C-962.
Hey Rube (Christie-Educational).
Hides and Go Seek (Trappers in the Frozen North) (Hudson Bay Travel-Educational)—C-538.
High and Dry (2 parts) (Mermaid Comedy-Educational)—C-323.
Highest Bidder, The (4960 feet) (Goldwyn).
Highest Law, The (6 parts) (Ralph Ince—Star) (Ralph Ince—Director) (Selznick)—R-402-727.
His Better Half (1 part) (Vanity Comedy-Educational)—C-967.
His Day of Rest (1 part) (Joe Martin-Chimpanzee—Star) (Universal)—C-323.
His Dizzy Day (2 parts) (Monte Banks Comedy).
His Four Fathers (Vanity Comedy-Educational)—C-323.
His Unlucky Job (2 parts) (Fox-Sunshine Comedy)—C-592.
Hold Your Horses (5 parts) (From Rupert Hughes' story "Canavan") (Tom Moore—Star) (E. Mason Hopper—Director) (Goldwyn)—R-666-730. Cons. 1033.
House Without Children (6 parts) (Richard Travers—Star) (Aywon Release).
Human Voice, The (Goldwyn-Bray).
Hundredth Chance, The (6 parts) (Maurice Elvey—Director) (Stoll)—R-323. Cons.-406.
Hush (6 parts) (Clara Kimball Young) (Equity)—R-536.
Hypnotist, The (1 part) (Mutt & Jeff-Fox)—C-852.

I

Iguazu the Exquisite (1 part) (Chester Outing-Educational).
Il Cuspidoree (1 part) (Celebrated Players-Gump Cartoon).
In Dutch (World Wandering Series-Educational)—C-538.
In the Days of St. Patrick (Kelwin Film Co.)—R-467.
Inside of the Cup, The (6 parts) (Adapted from the novel by Winston Churchill) (Albert Capellani—Director) (Cosmopolitan-Paramount)—R-465. Cons.-538.
In the Shadow of the Dome (Fox-Fischer Masterplays).
Ireland Today (Kelwin Film Co.)—C-467.
Island of Mist, The (Goldwyn-Bray).
Isle of Desire (1 part) (Bruce Scenics Beautiful-Educational).
It Isn't Being Done This Season (Corinne Griffith—Star) (George L. Sargent—Director) (Vitagraph).
It's a Great Life If (1 part) (Educational)—C-1088.

J

Jesse James Under the Black Flag (Mesco Pictures).
Judge Rummy in "The Prize Dance" (1 part) (Goldwyn-Bray).
Judge Rummy in "The Sponge Man" (1 part) (Goldwyn-Bray).
Just Out of College (4779 feet) (Goldwyn) (Jack Pickford—Star) (A. P. Green—Director)—R-964. Cons. 1033.

K

Kentuckians, The (6 parts) (Monte Blue—Star) (Charles Maigne—Director) (Paramount)—R-816.
Kickaroo (2 parts) (Ed. Hoot Gibson—Star) (Universal)—C-724.
Kid, The (6 parts) (Charles Chaplin—Star) (First National)—R-390. Cons.-668.
Kidnapper's Revenge (2 parts) (Monte Banks Comedy).
Killer, The (From the story by Stewart Edward White) (6 parts) (Howard Hickman—Director) (Benj. B. Hampton-Pathe)—R-596. Cons.-794.
Kineto Review No. 16 (Beauty Spots in the United States and Canada) (Charles Urban)—C-592.
Kineto Review (Babyhood) (Charles Urban)—C-962.
Kineto Review (Boy Scouts of America) (Charles Urban)—C-219.
Kineto Review (Hiking the Alps with the Swiss Boy Scouts) (Charles Urban)—C-592.
Kineto Review (Liquid Gold of Texas) (Charles Urban)—C-724.
Kineto Review (How the Swiss Boy Scout Spends His Vacation) (Charles Urban)—C-468.
Kineto Review (Morocco, the Mysterious) (Charles Urban)—C-724.
Kineto Review (Nature's Handiwork-Biological Film of the Lepidoptera)—C-852.
Kineto Review (The Naturalist's Paradise) (Charles Urban)—C-219.
Kineto Review No. 44 (Panama) (Charles Urban)—C-592.
Kineto Review (Spiders and Their Victims)—C-962.
Kineto Review (Test of Building Material) (Charles Urban)—C-323.
Kineto Review (Vegetarians) (Charles Urban)—C-724.
Kineto Review (Visit to a Birdshop) (Charles Urban)—C-962.
Kineto Review No. 15 (Victory Parades in London, Paris and New York) (Charles Urban)—C-96.
Kineto Review No. 23 (Urban) (1 part)—C-1088.
King of the Circus (No. 6—Lion's Claws) (Universal Serial).
King of the Circus (No. 7—Over the City) (Universal Serial).
King of the Circus (No. 8—Treachery) (Universal Serial).
King of the Circus (No. 9—Dynamite) (Universal Serial).
King of the Circus (No. 10—The Mystic Power) (Universal Serial).
King of the Circus (No. 11—Man and Beast) (Universal Serial).
King of the Circus (No. 12—Deep Waters) (Universal Serial).

L

Ladies' Pets (2 parts) (Chester Comedy-Educational).
Leaping Lions and Jailbirds (2 parts) (Universal Comic)—C-724.
Lessons in Love (Constance Talmadge—Star) (First National).
Lion Hunters (1 part) (Fox-Mutt & Jeff)—C-1088.
Lochinvar O' the Line (2 parts) (Holman Day Series) (Edgar James—Director) (Pathe)—R-965.
Loggers of Hell Roarin' Mountain, The (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Release).
Lost—A Yodel (Scenic of the Alps) (Chester Outing-Educational)—C-327.
Love, Honor and Behave (5 parts) (Mack Sennett—Director) (Associated Producers)—R-463.
Love Light, The (8 parts) (Mary Pickford—Star) (Frances Marion—Director) (United Artists)—R-466. Cons.-538.
Lovely Maoriland (1 part) (Chester Outing-Educational).
Love Slave, The (6 parts) (Adapted from the novel "Stars of Damascus" by George Ohnet) (Lucy Doraine—Star) (Michael Kertes—Director) Herz Film Corp.)—R-817.
Lure of Crooning Water, The (5725 feet) (From the novel of the same name by Marion Hill) (Arthur H. Rooke—Director) (Stoll)—R-462. Cons.-538.
Lure of Youth (6 parts) (Bayard Veiller—Director) (Metro)—R-463.
Lying Lips (7 parts) (House Peters & Florence Vidor—Stars) (Thomas H. Ince—Director) (Associated Producers)—R-1075.

M

Mad Marriage, The (5 parts) (Carmel Myers—Star) (Rollin Sturgeon—Director) (Universal)—R-732. Cons. 1033.
Man From Medicine Hat, The (5 reels) (J. P. McGowan & Helen Holmes—Stars) (Aywon Releases).
Man O' War (1 part) (Federated).
Man Versus Woman (Christie-Educational).
Man-Woman-Marriage (9 parts) (Dorothy Phillips—Star) (First National)—R-391. Cons.-668.
Mamma's Affair (5 reels) (From the stage play by Rachel Barton Butler), (Constance Talmadge—Star) (Victor Fleming—Director) (First National)—R-726.
Marriage of William Ashe, The (6 parts) (Adaptation of Mrs. Humphry Ward's novel) (May Allison—Star) (Edward Sloman—Director) (Metro)—R-466. Cons. 1633.
Marriage Bargain, The (5 parts) (Mary Miles Minter—Star) (Aywon Releases).
Masked Ball, The (1 part) (Celebrated Players-Gump Cartoon).
Midlanders, The (Bessie Love—Star) (Federated).
Milk and Yeggs (1 part) (Chuck Riesner—Director) (Universal)—C-852.
Mind Your Business (1 part) (Vanity Comedy-Educational).
Minta Durfee Comedies (Mrs. Roscoe Arbuckle) (2 parts) (Plymouth Pictures, Inc.)
Misleading Lady, The (6 parts) (Bert Lytell—Star) (George Irving — Director) (Metro) — R-98. Cons.-164.
Mister Wu (4600 feet) (Matheson Lang—Star) (Maurice Elvey — Director) (Stoll) — R-98. Cons.-164.
Mistress of Shenstone, The (From the novel of the same name by Florence Barclay) (Pauline Frederick—Star) (Harry King—Director) (Robertson-Cole).
Moonshine (1 part) (Mermaid Comedy-Educational).
Moonshine Menace, The (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Releases).
Morning After, The (1 part) (Snub Pollard—Star) (Alf Goulding—Director) (Rolin-Pathe Comic)—C-468.
Mother Love and the Law (5 parts) (Dolly Matters—Star) (Aywon Release).
Mountain Sailing (1 part) (Bruce American Scenic-Educational)—C-219.
Mountain Woman, The (6 parts) (From the novel "A Pagan of the Hills" by Charles Neville Buck) (Pearl White—Star) (Charles Giblyn—Director) (Fox)—R-725. Cons. 1033.
Movie Bug, A (2 parts) (Universal)—C-1088.
Movie Mad (2 parts) (Christie Comedy-Educational).
My Lady's Latch Key (5500 feet) (From the novel "The Second Latch Key" by C. N. & A. M. Williamson) (Katherine MacDonald—Star) (Edwin Carewe—Director) (First National)—R-817.
Mysterious Stranger, The (Jimmy Aubrey—Star) (Jess Robbins—Director) (Vitagraph).

N

Naughty Mary Brown (1 part) (Educational)C-1088.
Nineteen and Phyllis (5 parts) (Charles Ray—Star) (Joseph De Grasse—Director) (First National)—R-216. Cons.-282.
Nobody's Wife (2 parts) (Christie Comedy-Educational).
No Monkey Business (1 part) (Joe Martin—Chimpanzee—Star) (Universal)—C-962.
North Woods, The (Mutt & Jeff-Fox)—C-468.
Number, Please (2 parts) (Harold Lloyd—Star) (Pathe)—C-96.

O

Oath, The (R. A. Walsh Prod.-First Nat'l).
Oh, Lady! Lady! (5 parts) (Bebe Daniels—Star) (Maurice Campbell—Director) (Realart)—R-100. Cons.-282.
Officer Cupid (Mack Sennett Comedy)—C-724.
Offshore Pirate, The (From the Saturday Evening Post Story) (Viola Dana—Star) (Dallas M. Fitzgerald—Director) (Metro).
Old Malacca (Burton Holmes).
Old Swimming Hole, The (Chas. Ray—Star) (San De Grasse—Director) (First National).
O'Malley of the Mounted (6 reels) (William S. Hart — Star) (Lambert Hillyer — Director) (Paramount)—R-965.
One Best Bet (2 parts) (Chester-Educational)—C-219.
One Man in a Million (6 parts) (George Beban—Star) (George Beban—Director) (Robertson-Cole)—R-597. Cons.-668.
On the Hip (Mutt & Jeff-Fox)—C-592.
Open Another Bottle (1 part) (Pathe-Rolin)—C-1088.
Ouija Did It (1 part) (Vanity Comedy-Educational).
Out of the Dust (J. P. McCarthy Productions).
Out of the Inkwell (Cartoon)—C-592.
Outside the Law (8 parts) (Priscilla Dean—Star) (Tod Browning—Director) (Universal-Jewel)—R-465. Cons.-538.

P

Pahs and Papas (Chester Outing-Educational)—C-323.
Pals and Petticoats (2 parts) (Fox-Sunshine)—C-96.
Paramount Magazine (Determination) (Paramount)—C-468. C-1088.
Paramount Magazine 20th Century Dictionary
Paramount Magazine 20th Century Pictionary "Worm") (Paramount)—C-724. C-1088.

Parish Priest, The (5500 feet) (Based on the play by Daniel Hart) (Joseph Franz—Director) (Herman J. Garfield)—R-727.
Park Your Car (1 part) (Harry Pollard & Marie Mosquini—Stars) (Alf Goulding—Director) (Rolin-Pathe Comic)—C-96.
Passion Fruit (6 parts) (Doraldino—Star (John Ince—Director) (Metro)—R-596. Cons. 1033.
Passionate Pilgrim, The (5 parts) (Matt Moore—Star) (Robert G. Vignola—Director) (Paramount-Cosmopolitan)—R-324. Cons.-406.
Pathe Review No. 83 (Pathe)—C-96.
Pathe Review No. 84 (Pathe)—C-96.
Pathe Review No. 86 (Pathe)—C-323.
Pathe Review No. 87 (Pathe)—C-327.
Pathe Review No. 88 (Pathe)—C-592.
Pathe Review No. 89 (Pathe)—C-724.
Pathe Review No. 90 (Pathe)—C-967.
Pathe Review No. 91 (Pathe)—C-962.
Paths of Glory (1 part) (Unusual Chinese Places) (Chester Outing-Educational)—C-962.
Paying the Piper (5 parts) (George Fitzmaurice—Director) (Paramount)—R-594.
Phantom Foe, The (No. 13—The Attack at the Inn) (Pathe Serial).
Phantom Foe, The (No. 14—Confession) (Pathe Serial).
Phantom Foe, The (No. 15—Retribution) (Pathe Serial).
Pinning It On (1 part) (Eddie Boland & Vanity Fair Girls) (Nick Barrows—Director) (Pathe)—C-852.
Pleasure Seekers (6 parts) (Elaine Hammerstein—Star) (George Archainbaud—Director) (Selznick)—R-461.
Porcelain Lamp, The (5 parts) (The story of the Automobile) (Ben Blake—Director) (Harry Levey Service Corp.)—R-597.
Prairie Trails (5 parts) (Tom Mix—Star) (George Marshall—Director) (Fox)—R-99. Cons.-794.
Price of Possession (Paramount) (Ethel Clayton)—R-1093.
Price of Silence, The (6 parts) (From the novel "At the Mercy of Tiberius" by Augusta Evans Wilson) (Peggy Hyland—Star) (Freddie Leroy Granville—Director)—R-100. Cons.-282.
Princess Jones (Alice Calhoun—Star) (G. V. Seyffertitz—Director) (Vitagraph).
Prince Pistachio (1 part) (Vanity Fair Girls) (Pathe).
Prisoners of Love (5 parts) (Betty Compson—Star) (Arthur Rosson—Director) (Goldwyn)—R-594. Cons.-668.
Promoters, The (1 part) (Celebrated Players-Gump Cartoon).
Purple Riders, The (Joe Ryan—Star) (Vitagraph).

Q

Quaint Kuala Lumpur (Burton Holmes Travelogue-Paramount)—C-468.
Quick Action (5 parts) (William Russell—Star) (Aywon Release).

R

Ranger and the Law, The (5 parts) (Lester Cuneo—Star) (Robert Kelly—Director) (Capitol)—R-464. Cons.-538.
Reckless Wives (Independent Films Assoc.)—R-729.
Rest In Peace (Gayety Comedy-Educational)—C-468.
Rich Girl, Poor Girl (5 parts) (Gladys Walton—Star) (Harry B. Harris—Director) (Universal)—R-727.
Riveter, The (Goldwyn-Bray).
Road Demon (Fox) (Tom Mix)—R-1090.
Roads of Destiny (Goldwyn).
Roaring Lions on Parade (2 parts) (Fox-Sunshine)—C-852.
Rogues and Romance (parts) (George B. Seitz—Director) (Pathe)—R-97. Cons.-164.
Rolling Around (1 part) (Celebrated Players—Gump Cartoon).
Romantic Adventuress (Paramount) (Dorothy Dalton)—R-1093.
Rookie's Return, The (5 parts) (Douglas MacLean & Doris May—Stars) (Jack Nelson—Director) (Paramount)—R-217. Cons.-406.
Rookeries & Squawkeries (1 part) (Chester Outing-Educational).
Rough Shod Fighter, A (5 parts) (William Russell—Star) (Aywon Release).
Royal Family of Swaziland (Royalty in Africa) (Prizma Color Scenic)—C-96.

S

Saddle King, The (2 parts) (Hoot Gibson & Dorothy Woods—Stars) (Universal-Western)—C-219.
Sage Hen, The (6 parts) (Gladys Brockwell—Star) (Edgar Lewis — Director) (Pathe) — R-461. Cons.-528.
Sally with a Past (5 parts) (Mary Miles Minter—Star) (Aywon Releases).
Saphead, The (Metro) (W. H. Crane—Buster Keaton)—R-1091.
Scrambled Wives (Marguerite Clark—Star) (First National).
Scrappily Married (Christie-Educational).
Scrap Iron (Charles Ray—Star) (First National).
Screen Snapshots (Auto Races at San Diego, Cal.) (C. B. C. Film Sales Corp.)—C-592.
Screen Snapshots (Views of Florence Lawrence—the first "Queen of the Movies") (C. B. C. Film Sales Corp.)—C-962.
Screen Snapshots No. 15 (C. B. C. Film Sales Corp.)—C-323.
Seeing Greenwich Village (Ollendorff Sketchograph)—C-852.
Seeing Greenwich Village (Ollendorff Sketchograph)—C-852.
Shenanogan Kids in "Hunting Big Game" (1 part) (Goldwyn-Bray Comics).
Shocking Night, A (5 reels) (Lyons & Moran—Stars) (Universal)—R-326. Cons.-794.
Shuffle the Queens (Christie-Educational)—C-96.
Silk Hosiery (5 parts) (Screen version of Frank M. Dazey's "I Wonder If") (Enid Bennett—Star) (Fred Niblo—Director) (Paramount-Ince)—R-963.
Silver Lining, The (6 parts) (Roland West—Director) (Metro)—R-299.
Simple and Sweet (1 part) (Universal Comic)—C-724.
Sleepyhead, The (1 part) (Eddie Boland & Vanity Fair Girls) (Nick Burrows—Director) (Pathe)—C-96.
Slicker, The (Fox-Sunshine Comedy)—C-323.
Small Town Idol, A (7 parts) (Erle Kenton—Director) (Mack Sennett-Associated Producers)—R-967.
Snob, The (5 parts) (From the story in the Saturday Evening Post of the same name by William J. Neidig) (Wanda Hawley—Star) (Sam Wood—Director) (Realart)—R-731.
Society Secrets (Universal) (Eva Novak)—R-1092.
Society Snobs (Conway Tearle—Star) (Selznick).
Someone in the House (6 parts) (Adapted from the stage play) (John E. Ince—Director) (Metro)—R-464. Cons.-538.
Something Different (Constance Binney—Star) (R. William Neill—Director) (Realart)—R-216. Cons.-668.
Song of the Paddle (Robert C. Series-Educational).
Sowing the Wind (6 parts) (Anita Stewart—Star) (First National)—R-392. Cons.-668.
Sportsman, The (Larry Semon—Star) (Vitagraph) C-1038.
Stuffed Lions (2 parts) (Universal)—C-1088.
Swat the Landlord (Chester-Educational)—C-323.
Sultans of the Sea (Magellan Straits) (Chester Screenic-Educational)—C-468.
Sunshine Harbor (Margaret Beecher—Star) (Edward Hemmer—Director) (Edward Hemmer Production).
Sweetheart Days (Mack Sennett Comedy)—C-468.
Sweet Revenge (2 parts) (Ed. Hoot Gibson—Star) (Universal Western)—C-724.

T

Tamer the Wilder, The (1 part) (Chester Outing Series-Educational).
Tavern Knight, The (5800 feet) (From Rafael Sabatini's Romance) (Maurice Elvey—Director) (Stoll-Pathe)—R-596. Cons.-794.
That Girl Montana (5 parts) (Blanche Sweet—Star) (Robert Thornby—Director) (Hampton-Pathe)—R-218. Cons.-282.
Their First Tintype (2 parts) (Merta Sterling & Bud Jamison—Stars) (Universal-Century)—C-219.
There Is No Santa Claus (Alpine Passes) (Chester Outing-Educational)—C-96.
Thoughtless Women (6 parts) (Alma Rubens—Star) (Daniel Carson Goodman—Director) (Pioneer)—R-97. Cons-164.
Three Sevens (Antonio Moreno—Star) (Chester Bennett—Director) (Vitagraph).
Tropical Nights (Bruce Scenics Beautiful-Educational) (1 part).
Tiger True (4689 feet) (Frank Mayo—Star) (J. P. McGowan—Director) (Universal)—R-467.
Too Much Overhead (1 part) (Chester Outing Series-Educational).
Too Much Pep (Goldwyn-International Comics).
Torchy Mixes In (1 part) (Torchy Comedy-Educational).
Torchy's Night Hood (1 part) (Torchy Comedy-Educational).
Torchy's Triumph (1 part) (Torchy Comedy-Educational).
Torrent, The (5 parts) (Eva Novak—Star) (Stuart Paton—Director) (Universal)—R-218. Cons.-282.
Trail to Wedontcare (1 part) (Chester Outing-Educational).
Trouble Bubbles (2 parts) Wm. Armstrong—Director) (Universal-Century)—C-96.
Trust Your Wife (5 parts) (Katherine MacDonald—Star) (First National)—R-392.
Two-Fisted Judge (2 parts) (Edgar Jones—Star) (Pathe)—R-1094.
Two Moons (5 parts) (Buck Jones—Star) (Edward J. LeSaint—Director) (Fox)—R-215. Cons.-406.

U

Under Cuban Skies (Burton Holmes).
Unknown Ranger (5 parts) (Rex Ray—Star) (Aywon Release).
Up In Mary's Attic (6 parts) (Eva Novak—Star) (Aywon Release).
Urban Movie Chat No. 7 (Charles Urban)—C-962.
Urban Movie Chat No. 27 (Swiss Boy Scouts) (Charles Urban)—C-598.
Urban Movie Chat No. 37 (Charles Urban)—C-219.
Urban Movie Chat No. 38 (Charles Urban)—C-323.
Urban Movie Chat No. 39 .(Charles Urban)—C-219.
Urban Movie Chat No. 40 (Fort Ticonderoga, Ruins in Northern N. Y.) (Charles Urban)—C-592.
Urban Movie Chat No. 41 (Charles Urban)—C-852.

V

Vanity Fair Girls Comedy (1 part) (Pathe).
Velvet Fingers (No. 6—Unmasked) (Pathe Serial).
Velvet Fingers (No. 7—The House of a Thousand Veils) (Pathe Serial).
Velvet Fingers (No. 8—Aiming Straight) (Pathe Serial).
Voice in the Dark A (Goldwyn).
Voices of the Sea (Bruce Scenic-Educational)—C-468.
Velvet Fingers (No. 9—The Broken Necklace) (Pathe Serial).
Velvet Fingers (No. 10—Shots in the Dark) (Pathe Serial).
Velvet Fingers (No. 11—The Other Woman) (Pathe Serial).
Velvet Fingers (No. 12—Into Ambush) (Pathe Serial).
Venice of the Orient (Goldwyn-Bray).
Virtuous Outcast, The (5 parts) (J. P. McGowan & Helen Holmes—Stars) (Aywon Release).

W

Wanderlust (Robert C. Bruce Series-Educational).
Waiting Maid, A (1 part) (Universal)—C-1088.
Way Down North (1 part) (Dorothy Wolbert—Star) (Vin Moore—Director) (Universal-Star)—C-96.
Way Women Love, The (5 parts) (Adapted from the story "Behind the Green Portieres" by Herman Landon) (Rubye DeRemer—Star) (Marcelle Perez—Director) (Arrow)—R-598.
Wedding Bells Out of Tune (Louisa Fazdenda—Star) (Mack Sennett Comedy)—C-468.
Wedding Blues (2 parts) (Christie Comedy-Educational).
Wild Men of Africa (10 parts) (Films of East African Tribes) (Photographed by George Shattuck) (Made by Dr. Leonard J. Vandenbergh) (Famous Players-Lasky)—R-731.
Will of the Wisp (Robert C. Bruce Scenic-Educational)—C-852.
Wing Toy (5 parts) (Shirley Mason—Star) (Howard M. Mitchell—Director) (Fox)—R-816.
Without a Wife (1 part) (Vanity Comedy-Educational).
Without Limit (Metro)—R-1094.
What Is Your Body Worth (Goldwyn-Bray).
What Women Will Do (6 parts) (Anna Q. Nilsson—Star) (Edward Jose—Director) (Pathe)—R-966. Cons. 1033.
What's a Wife Worth (Wm. Christy Cabanne—Director) (Robertson-Cole).
When Dawn Came (7 parts) (Colin Campbell)—Director) (Hugh E. Dierker—Prod.)—R-101.
When Dr. Quackel Did Hide (5 parts) (Charlie Joy—Star) (Burlesque on Dr. Jekyll and Mr. Hyde) (Aywon Release).
When We Were Twenty-one (5 parts) (H. B. Warner—Star) (Henry King—Director) (Hampton-Pathe)—R-326. Cons.-794.
Whirl o' the West (1 part) (Snub Pollard & Marie Mosquini—Stars) (Alf Goulding—Director) (Pathe)—C-818.
Why Trust Your Husband? (5 parts) (Eileen Percy—Star) (George E. Marshall—Director) (Fox)—R-595.
Woman Above Reproach (6 parts) (Florence Chase—Star) (Aywon Release).
Woman of Mystery (5 parts) (Grace Cunard & Francis Ford—Stars) (Aywon Release).
Women Men Love (From the novel of the same name by Charles T. Dazey) (6 parts) (Sam R. Bradley—Director) (Douglas & Scheuer, Inc.)—R-595.
Won One Flivver (1 part) (Chuck Riesner—Director) (Universal)—C-852.
World's Apart (Selznick-Eugene O'Brien)—R-1093.

Y

You'd Better Get It (Goldwyn-Capitol Comedies).
You'll Be S'prised (2 parts) (Chester Comedy-Educational).
Your Daughter and Mine (Adapted from the play "Hindle Wakes" by Stanley Houghton) (Price Films) (5351 feet)—R-964.

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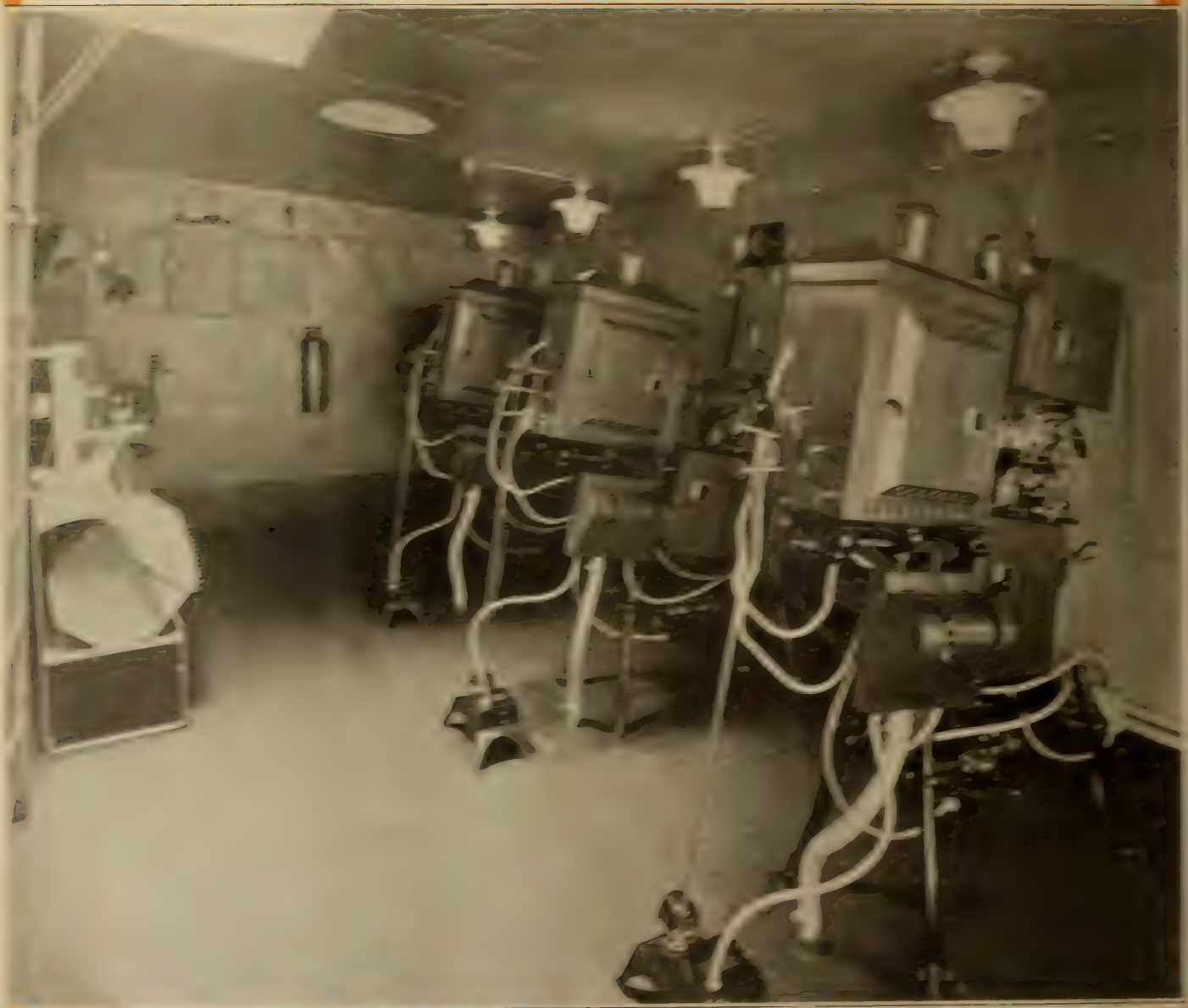

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